

The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

PEDRO J. LEMOS, *Editor*

Director, Museum of Fine Arts, Stanford University, California

VOL. XIX

NOVEMBER, 1919

No. 3

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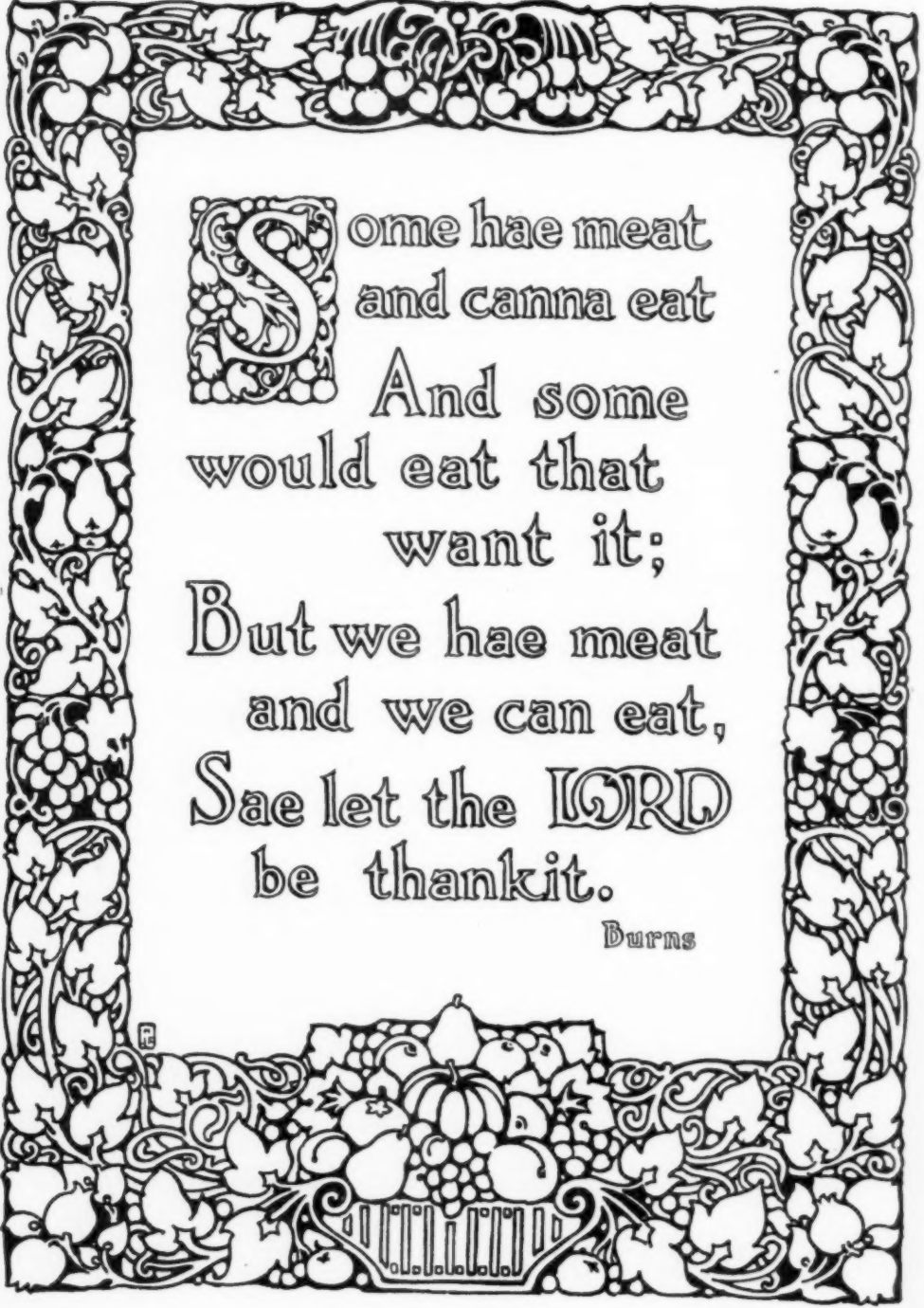
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Some hae meat
and canna eat

And some
would eat that
want it;

But we hae meat
and we can eat,
Sae let the **LORD**
be thankit.

Burns

THE SCHOOL ARTS MAGAZINE

VOL. XIX. No. 3

NOVEMBER, 1919

Harvest and Art

THANKSGIVING in this year of our Lord nineteen hundred and nineteen should be a special Thanksgiving. It should be a Harvest of Harvests for has not the Fruits of our Pilgrim Fathers' Great Principles combined with the American Harvest of Grain brought Peace and the End of the Great Strife? Like our Pilgrim Fathers of old let us this year "after a special manner, rejoice together after we have gathered the fruits of our labours."

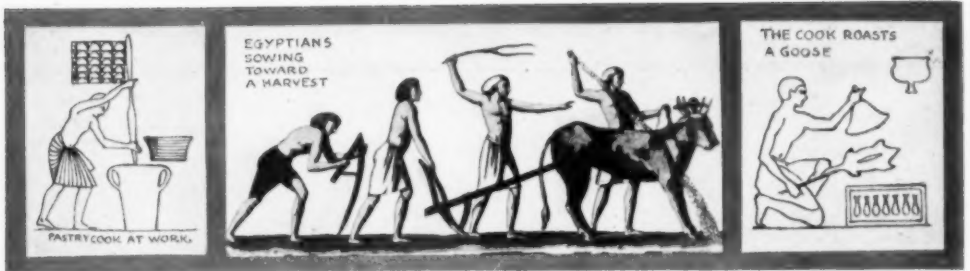
And let us not consider only the corn and the wheat and fruits of material growth as those things that are to be included in our gathering, but also those fruits that are the result of mental labors. Those who till the land rejoice in the harvest and give thanks. Should not the teachers throughout the broad land who planted the seeds of right thought and true citizenship in the fertile soil of American childhood also give thanks that their labors have ripened to a useful generation?

There should be special rejoicing among the teachers of the School Arts, for the work of many who have pioneered the cause of art, the work of many who appeared to toil in vain and who have passed on, is ripening to a harvest!

Art is coming into its own in American school life. Just how soon and how well depends upon the unified, enthusiastic devotion and labors of each art teacher. Who knows what the next harvest may be? One fact remains,—it will be greater if this year's harvest is reviewed. Let every teacher count their fruits, counting the results of their problems, their methods. Does your land yield as great results as your neighbor's? Do your problems need rotating? Should you cultivate certain plants of art more carefully? Are your crops all flowers, or are they all vegetables? The Chinese have a proverb which says:—

"Teach your son a trade before he's twenty
Whatsoe'r his power.
Plant rice, and wheat and beans aplenty
Not too many flowers."

The coming year holds out favorable weather forecasts for a great harvest of art in education—for Useful American Art Education.



Mankind has ever been grateful for the yield of his lands, for the ingathering of his crops. The early Egyptian pictures show their primitive methods of sowing and harvesting, their preparations for various religious feasts of devotion to their deities. So down the ages art has recorded mankind and his methods of tilling the land and his thank-offerings. Today in Egypt, the lands of the Nile are harvested with modern machinery, drawn by that queer beast of burden—the camel. What a combination of the past and present! While the picturesque sickle and scythe have passed into the land of symbols, what huge inventions of man have replaced the harvester and gleaner of old. Like a ponderous mammoth the caterpillar tractor travels through the golden fields of the great Northwest and West receiving the ears of plenty at one side and discharging the sacked life-giving grains at the other. The History of Harvest. What a wonderful subject of study for every schoolroom. Let November be a month of harvest art, design and handicraft. Let assignments be made for the study of harvests of old, harvest ceremonies, harvest programs, and harvest pageants.



Nearly twenty years ago the following appeared in the first November number of the School Arts Magazine, then known as the Applied Arts Book. It's as good and fresh today and as appropriate. Replace the words nineteen hundred and one with the present date and read it over several times. It still fits.

"Draw a turkey,—not a nondescript which may be mistaken for a hen or a rooster or a fan-tailed pigeon or a bob-tailed peacock. What are the essential characteristics of turkeys?

"Draw an Indian. Try the profile first, it is simpler. What is the *essential* difference between the profile of an Indian and that of a white man? A white man cannot be turned into an Indian by sticking feathers in his head!

"The harvest of the earth is reaped. Draw the fruit. Can you draw a pumpkin which does not look like an apple or a tomato? Can you draw a bunch of grapes which does not look like a sprig of currants or a string of snarled beads?

"Have the written work thoroughly well done. Let the end be for once *beauty*. Think of appropriate paper and medium of expression, of proper size and shape of margins and balanced arrangement of masses—pictures or text. Think of color effect and relation of elements throughout. If one lesson above all others needs to be brought home to the hearts of American children in this year of grace, nineteen hundred and one, it is EXCELLENCE. We can do everything in America after a fashion, we can do nothing in America thoroughly well. Of course that antithesis is not wholly true, but it is nearer true than it would be if 'everything' and 'nothing' were to change places.

"Let the pupil be author, designer, printer, publisher, and distributor of a 'Thanksgiving Number' in his series of language papers. He will begin to live a little. It will do him good. He will taste the joys of creation, than which there are none greater. Let the program go to smash for a week, and give instructions (no, you won't have to do that) in concentration of effort through interest. If you can only manage to make the boy his own boss in school, as he is in the yard while learning to play baseball, you will substitute an exacting tyrant whom the boy loves to obey for an anxious taskmaster whom the boy loves to elude, and results will begin to appear, on paper and elsewhere."



The war proved that artists may be useful as well as ornamental. Not only those who became camofleurs and camouflaged in France can lay claim to having helped by their talent to win the war; but, also those who helped with their brushes and pencils at home war activities. When the Food Administration needed strongly painted subjects to bring home to Americans everywhere the needs and purposes of a large harvest, they turned to American artists. And the American artist responded with enthusiasm. On another page are shown a few of the subjects painted. The war did much to show that the artist can be an important part of American life, and odd as it seems, the artist was as much surprised over the possibility as the layman. Art with an aim and purpose can do wonders.



□ □ THANKSGIVING □ □

I thank Thee, Lord, that I am straight and strong,

With wit to work and hope to keep me brave;

I thank Thee that I love the things of earth—

Ripe fruits and laughter, lying down to sleep,

The shine of lighted towns, the graver worth

Of beating human hearts that laugh and weep.

But more than all, and through all these should go—

Dear Lord, this on my knees,—I thank Thee for my friend.

JULIET WILBUR TOMPKINS

Ah! on Thanksgiving day, when from East and West

From North and South, come the pilgrim and guest

When the gray-haired New Englander sees round his board

The old broken links of affection restored,

When the care-wearied man seeks his mother once more,

And the worn matron smiles where the girl smiled before.

WHITTIER

He who thanks but with lips
Thanks but in part,
The full, the true Thanksgiving
Comes from the heart.

SHEDD

Not for rich gifts of gold or gems,
Not for the gauds but few afford,
But for thy sunshine, pure and free,

I thank Thee, Lord.

For every bloom the summer brings,
For every sheaf the harvest binds,
For spring's first bud, for winter's snow
And bracing winds.

For these, Thy gifts—for earth and sky
Mingling their moods in sweet accord,
For health, and for the seeing eye,

I thank Thee, Lord.

MARGARET HANSCOM

And let these altars, wreathed with flowers
And piled with fruits, awake again
Thanksgivings for the golden hours,
The early and the later rain!

WHITTIER

Now is the time to forget all your cares,
Cast every trouble away,
Think of your blessings, remember your joys
Don't be afraid to be gay!
None are too old and none are too young
To frolic on Thanksgiving Day.

WHITTIER

Elements of Beauty in Printing

HENRY TURNER BAILEY

Director of the Cleveland School of Art

XII. THE ADJUSTMENT OF ATTRACTIONS

BALANCE

WHILE no rules can be laid down as infallible guides to the perfect adjustment of attractions, that a piece of printing may be excellent in composition, there are certain guiding principles of far-reaching importance.

The first is the principle of *Balance*, or the adjustment of attractions with reference to a vertical axis.

Pictorial examples will prepare the way for typographic examples. Plate XXVIII shows a photograph of a large stone house or castle with its surroundings. In this photograph, as in all pictures, there are three centers that have to be reckoned with: (1) The center of the area occupied by the picture, the *geometric center*, or middle of the rectangle, located by means of diagonals, and indicated by the circle, M. (2) The *center of interest*, the real subject of the picture, that part of the area which has, or should have, the strongest attraction for the eye. In this case it is the castle, marked I. (3) The *center of balance*, the point about which all the various attractions within the area are so grouped that they counterbalance one another. In the plate this point is indicated at A.

While the castle is the chief object of interest, the chief attraction, it is not the only attraction. The stable, O, is a strong attraction. So also are the trees

against the sky, N; the house, R; and the somewhat isolated tree, P. All contrasting areas, s, t, u, v, w, y, etc., and the cloudy area, x, exert also a pull upon the attentive eye; and, because the rest of the picture is so full of detail, the big blank area, z, just because it is different, bids for a large share of attention. Weighing the pull of R against that of P, the pull of O against that of N, and the pull of all these and the other minor attractions against that of the castle itself, one has to conclude that the fulcrum of them all, the point where they *counter balance*, the center of attractions, is located not far from A. This means that the picture as a whole is not in a state of stable equilibrium. The center of attractions does not fall on the vertical axis. The picture is divided against itself; and the sane mind, which loves order and peace, is disturbed by this lack of harmony. The frame seems to be out of place; it does not fit the picture. The picture is lop-sided, unbalanced. If in this case the photography had been clipped to the area indicated by the dot-and-dash lines the castle would have looked larger, higher, and more richly surrounded with trees. In other words, the subject would have been exalted, the picture would have been more effective, and the whole would have been properly balanced.

Compare this castle photograph with that of the Great Stone Face, by Wil-

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Compare this castle photograph with that of the Great Stone Face, by Wil-

liam P. Atwood of Lowell. The Face—the “Old Man of the Mountain,” in New Hampshire—is the chief attraction, not for its size, but because of its position. It is the center of interest, I. The other attractions, the dark tree tops and the glints upon the leaves below, are so disposed with reference to each other, that they pull the center of attractions downward to the point A, on the vertical axis of the picture, and somewhat above the middle of the area, M. By this adjustment the “Greek Division” (See article II) of the vertical axis of the picture is secured, and such a result is always agreeable to the cultivated eye.

Now in the printer's art the chief display, the main title, the important line, the thing that must first catch the eye, corresponds with the pictorial center of interest; and this with all the minor attractions, whatever they may be, and however many they may be, must

counter-balance one another over a point corresponding exactly with the center of attraction in a picture,—a point on the vertical axis of the rectangular page, card, or area of whatever kind, and above its geometric center.

About this central axis the various attractions may be disposed *formally* or bilaterally, like the wings of a butterfly, or the parts of an H, an O, or a T; or they may be disposed *informally* or *freely* like the parts of a bird, side view, or of an N, and R, or an S.

Free balance is the rule in pictures, formal balance in historic ornament. In printing both are employed. Formal balance, or a symmetrical arrangement, as nearly bilateral as circumstances will permit, has always been considered preferable to free balance, except where ornamental initials or illustrations in the text are introduced, or where the chief aim is to attract attention, as in advertising.

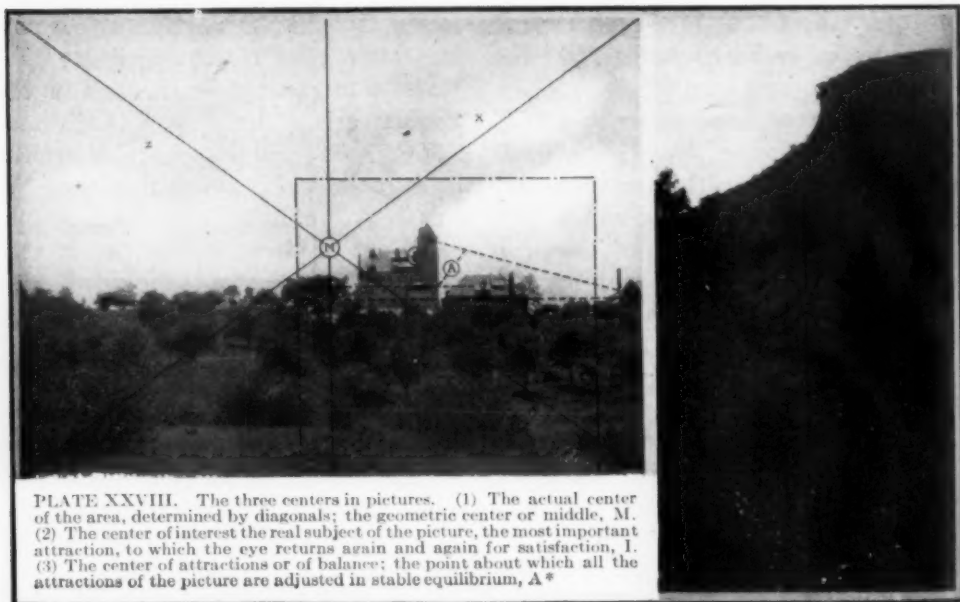


PLATE XXVIII. The three centers in pictures. (1) The actual center of the area, determined by diagonals; the geometric center or middle, M. (2) The center of interest the real subject of the picture, the most important attraction, to which the eye returns again and again for satisfaction, I. (3) The center of attractions or of balance; the point about which all the attractions of the picture are adjusted in stable equilibrium, A*.

*This should fall on the vertical axis of the picture and almost invariably above the middle. In oriental art it is more frequently below. These centers are properly related in “The Old Man of the Mountain,” by Wm. P. Atwood. They are not properly related in “The Castle.” This picture would have been better had it been clipped to the dot-and-dash line.

Formal or free in the adjustment of attractions, the composition of the printer, like the picture of the painter let me repeat, must balance, and the center of attractions must be on the axis above the middle of the rectangular space.

Now let us look at the examples of composition in Plate XXIX. They are all bad but one. The "Distinctive Art" is inexcusably bad. It has no feature that can be commended. The "Eastman" ad is badly written, and involves ugly details—those EB and ES monograms—but even so its appearance on the page could have been improved by putting the first paragraph last (thus greatly strengthening the ad itself) and by setting all the rest of the matter in a rectangular block below it and at the right of the axis. As it stands the center of interest (the chief attraction) is too low on the page, and the center of attractions is somewhere near the letter B in the first EB monogram, off axis and below the middle.

Hebble's card is the common form, justified by use. While well balanced on its axis the center of attractions is below middle. In the Capon card an attempt was made to raise the center of attractions to the proper level by introducing the little stamp (originally in red); had that stamp been higher by half its width, the effect would have been better.

Plate XXX shows two failures and two successes. In the first example, the chief attraction is the border, the next, the firm name and address; whereas "Butler Brands of Cut Cards" should have been chief. The arrangement is formal balance, or would have been had

"Cards of Dependable Quality" been centered. Below this is an example of formal balance, where all the attractions are well adjusted.*

The second example at the top is bad. The picture is crowded so far into the corner that the character of the marginal rule (compare the three other corners) is destroyed. The title of the picture is larger than it need be, and is confined within a box of its own, entirely divorced from the illustration. The main push is "Acid Blast Etching" but the prominent thing is a meaningless black horizontal line, and "acid blast" is a puzzle to the eye. "Graphic Arts Company, Philadelphia" is weak and far too low in the space. The composition is ill-thought-out and unbalanced. In other words its attractions are unfortunate and mal-adjusted. The "Open Door" is almost above criticism as a freely balanced adjustment of attractions. It is a bit empty in the lower right corner, and a bit full in the lower left. If "General Selling Agent" had come first in the line and "American Type Founders Company" last, the effect would have been improved and the balance perfect.

Plate XXXI shows two bad and two good compositions. Those at the left are badly written—one has to read them through to find out what they are all about—badly displayed, and badly spaced. Both are unbalanced, and in both the center of attractions is too low.

The compositions at the right are both excellent in every particular.

In the satisfactory adjustment of typographic attractions, the only implement of value to an informed mind is a sensitive eye.

*I believe it would have been better had a lead been taken from above the title, one from above the first italic line and one from below it, and all three leads inserted below the last line.

The Artists in Printing



We have written this article for the printer who is looking for a roller that will give him the best results in printing. The roller we are talking about is the one that is made of a special material and is called the "Trekvol" roller.

have welcomed the introduction of TREK-VOL as an improvement in Rollers long looked for. Its unique qualities of action, resilience, and staying ability, combined with the fact that it does not warm up under friction, thus allowing full speed of press, that capacity of sets is maintained, that changes of atmosphere do not affect it, that it neither drinks in oil, and that it is a whole, combine to make it

IDEAL

in Rollers that the Printer Artist never expected to come into. I am producing it

"TREK-VOL" costs but 50c. per lb. net

only for the highest class half-tone and process printing, and do not suggest that it be used on ordinary or standard jobs. The printer who wishes to duplicate the artist's good finds that TREK-VOL is the only medium through which he can approach it.

The Huber-Hodgman Printing Press Co.
ESTABLISHED 1848

Huber-Hodgman is one of the Five American Color Roller

BINGHAM BROS. COMPANY

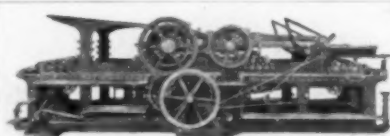
ROLLER MAKERS

NEW YORK PHILADELPHIA WASHINGTON

BINGHAM & BROS. BERNARD DITZ



Hodgman



TWO COLOR PRESS

The Fact

about the fact of the thing is that we were the first to introduce the two color press into the printing industry.

The Prover

in the development and their improvement through time.

Twenty-Five Years of Experience

what other manufacturers have not done is to continue to improve on experience and work to make the same experience—proving what they have found to be true by continuing to work on it.

As the material is always better than any other material, we ask you to give it a trial.

Attention

The Huber-Hodgman Printing Press Co.

Metropolitan Life Building

NEW YORK



All those who print
Or have printing done
Should receive our interesting
Displays and literature.
We solicit your name
For our mailing list.

ALL THE ULMANES AND A
MAJORITY OF THE DOUBLETONE INKS
CAN, AS A RULE, BE
RUN WITHOUT SLIP-SHEETING.

Sigmund Ulman Company

New York (Upper)
New York (Downtown)
Chicago

Philadelphia
Cleveland
Cincinnati



WORONOCO DAMASK (For Business Stationery)

There are many business houses where *Woronoco Damask* would fit their stationery needs like a glove does your hand. It is made for their particular business, and would exactly suit the personal tastes of the men behind.

Why don't you select *Woronoco Damask* to show you can really use good stationery? Or if you need it yourself, use it.

It is a special textured paper having the appearance of the finest linen with precise stationery paper, but made in size and weight that adapt it for business stationery.

If you haven't the feeling, write for it.

STRATHMORE PAPER COMPANY

WILMINGTON, MASS.

WILMINGTON, MASS.

PLATE XXXI. AT THE LEFT, TWO BADLY COMPOSED ADVERTISEMENTS. ATTRACTIONS NOT WELL ADJUSTED,—UNBALANCED AND WITH CENTER OF ATTRACTIONS TOO LOW. AT THE RIGHT, TWO EXCELLENLY COMPOSED ADVERTISEMENTS WITH ALL ATTRACTIONS PROPERLY ADJUSTED

The Harvest of Ages

A HARVEST PAGEANT

R. CARROL ALEXANDER

Stanford University, California

EPISODE I—EGYPT

Cast: Rameses, King of Egypt, Isiris, the King's favorite, the Priestesses of Ra, the Sun God, thirty Egyptian dancing girls, three Egyptian girls, two Ethiopian slaves (men).

A procession of dancing girls, with triumphal pomp, leads the King of Egypt to his throne on a raised dais where he is attended by two Ethiopian slaves who constantly wave huge fans above his head. Isiris, the King's favorite, breaks in upon them. She goes through a few wild dance movements, then throws herself at the feet of the King, is welcomed by him, and slowly draws herself up until she sits at his feet.

A trumpet blast announces the entrance of three Priestesses of Ra, bearing low urns of fire which they place before the King. The Priestesses are followed by the three Egyptian slave girls, one bearing a platter of Egyptian corn, another a jar of wine, a third a tray of fruits. The gifts are placed beside the urns of fire. The Priestesses each hold a sample of the gifts aloft before dropping them in the red flames. As they do this the King rises with arms held above his head; the dancing girls, surrounding the throne in a semi-circle, fall upon their faces, while the three Priestesses chant the following in unison:

"Lord of heaven, lord of earth, sun, life of time, measurer of the sun's course, creator of the harvest, pillar of heaven, lord of rich gifts, and increaser of the corn.—Amen."

As this is uttered the prostrate slaves and dancing girls raise their heads; a rolling of drums is heard; the fires die out, and the scene is enveloped in darkness.

EPISODE II—GREECE

Cast: Priest of the Tree, Runaway Slave, Diana of the Woods, Proserpine, Goddess of Corn, Egeria, Nymph of Clear Water, Six Dancing Maids of Diana, Harvest Maiden, Worshippers and Attendants.

Diana's six maids, with large bows and arrows in their hands do a dance about the Sacred Tree. They so charm the Priest who guards the Tree that he is taken by surprise when a slave rushes in, and breaks off the magic bough. An exciting combat issues finally resulting in the death of the Priest. The slave, now the new Priest of the Tree, takes up his position as guard. Diana's maidens, who have been crouching in fear at one side, rise joyfully to hail Diana as she approaches with her two attendants. Between the attendants there comes a lovely Harvest Maiden, whom they bring to the center of the stage. A group of women worshippers of Diana now enters with flaming torches. They are closely followed by Proserpine and Egeria, who are hailed by the assemblage, as they place harvest offerings at the feet of the Harvest Maiden. The sound of pipes is heard and in the background is seen Pan playing, to which the dancing maids and attendants and Harvest Maid take part. The



scene reaches the height of hilarity and waving of torches, ending with a Greek frieze-like procession which winds across the stage.

EPISODE III—HEBREW

Cast: High Priest, Priests, Jewish worshippers (young men) Nadab and Abihu.

A procession of priests ascends a flight of steps where they bow before the harvest offerings placed upon an altar. Jewish youths, carrying salvers of fruit slowly wend their way to the foot of the stairway holding their offerings high that the priests may see them. They mount the steps in single file standing at the back of the altar while the priests transfer their fruit to the altar. When this proceeding has been gone through the priests turn their backs to the audience, and offer up a prayer while fire from heaven flashes to the altar and burns the offering. The young men now with swinging censers of incense, lighted by the priests from the sacred fire, stand at both sides of the altar while the priests with uplifted hands and closed eyes stand in back. While the High Priest chants a song of thanksgiving for the harvest two figures enter stealthily and quietly. They are Nadab and Abihu carrying each a censer in which they have false fire, and as they advance up the steps to join the ceremony, a tremendous crash, and a flash of lightning from heaven strikes the two men dead, their bodies rolling to the floor below. The priests running to the front of the altar, beholding the prostrate forms below, bow toward the altar, the young men also bend low and the High Priest facing forward speaks:

"Know ye, that the will of the Lord has been done. Take warning and obey God. Nadab and Abihu who sought to

worship with false fire have been smitten with the fire of the Lord. Give ye true thanks to the Lord who gives us Life more abundantly and crowneth the year with His Goodness."

The sacred fire on the altar leaps higher, casting a red glow on the faces of the priests and bending worshippers as the scene draws to a close.

EPISODE IV—ENGLAND

Cast: Queen of the Harvest Fete, Pages, Lords and Ladies, Cooks, and Jester.

A gay procession enters led by two boys, one bearing an enormous loaf of bread, and the other a basket of large red apples. Next, come pages, lords and ladies in the richest of dresses, each bearing a harvest offering, which they place on a long table near the back. Last of all comes the Queen of the Harvest. The assembled lords and ladies make a long archway, with their raised hands, through which she walks. All shout, "Hail to our Harvest Queen! Hail to our Harvest Queen!" One of the lords then escorts the Queen to her throne just behind the long table. All the lords and ladies seat themselves, while the others remain standing. A parade of cooks, bearing plum puddings, plates of roasted corn, and a boar's head, now appears. A court jester brings up the rear, but soon takes the center of the stage, where he amuses the guests with his comic antics. The scene is finally brought to a close when the company rises and gives a toast—"Here's to our Harvest Queen—may she reign each year, and always bring us prosperity."

EPISODE V—RUSSIA

Cast: The Corn Mother, Peasants.

A group of peasants are laughing and chattering gayly as they strip corn from



the stalks and husk it. As the last sheaf is reached, the peasants with shouts of joy crowd around the maid who holds the precious sheaf in her hands. A rude crown is fashioned from husks and placed upon her head. The last sheaf—called the “corn baby”—is then dressed like a doll in pieces of cloth which have been contributed by several of the women. With much noise and laughter the “baby” is placed on the back of a man who “plays donkey.” He capers about in a wide circle several times to give the “harvest child” a ride. After these proceedings the “corn baby” is given to its “mother” (the girl who had the last sheaf). The “mother” of the “corn baby” sits upon the ground, while the other peasants, forming a wide circle about her, do a Russian folk-dance.

EPISODE VI—AMERICA

Cast: Indians, Puritans, Puritan leader, casts of preceding scenes, an Irishman, Scotchman, Spanish girl, Eskimo, Belgian, Swiss girl, and a Hawaiian, a French soldier, an English soldier, an Italian soldier, an American soldier, an American sailor, and an American marine.

A group of Indians does a dance about a camp fire. Now and then another member of the tribe enters, from the darkness, bearing the skin of some animal, which, with a weird noise, he places before the fire, after which he joins his comrades in the dance.

As the dance draws to a close, the lights grow brighter, and a group of Puritans heave in sight. The Indians stand back awed by their presence. The

Puritans kneel for a moment while their leader prays. When they rise the women set busily to work to prepare supper. Many pies are set forth and then three huge turkeys are brought forward by the men. The feast is begun, the Indians being invited to partake of the food. The Puritan leader then rises and in a loud clear voice speaks: “We offer thanks to the Lord for a bountiful harvest. We set by this day to offer our thanks, and be it known unto all the world, throughout all lands and unto all God’s people, that they are welcome to share in the harvest and prosperity of America.”

In the background passes a procession of Ancient Egyptians, Greeks, Hebrews, and English, then enter the Russian peasants who come into the gathering of Puritans and Indians followed by an Irishman, a Scotchman, a Spanish girl, a Belgian, a Swiss girl, and a Hawaiian. They are offered bits of the Harvest Feast. Gradually the company draws to either side of the stage to make way for a French soldier, an English soldier, and an Italian soldier, each bearing the standard of his country. They march forward to the blended strains of the Italian, French, and English national airs. They stand at left center. Now, the sound of beating drums is heard, a spotlight is centered upon the stage, and into it step an American soldier, sailor, and marine bearing a huge American flag, while the “Star Spangled Banner” is played, with the entire company joining in the singing.

(Finis)

Simplicity in Design

PEDRO J. LEMOS

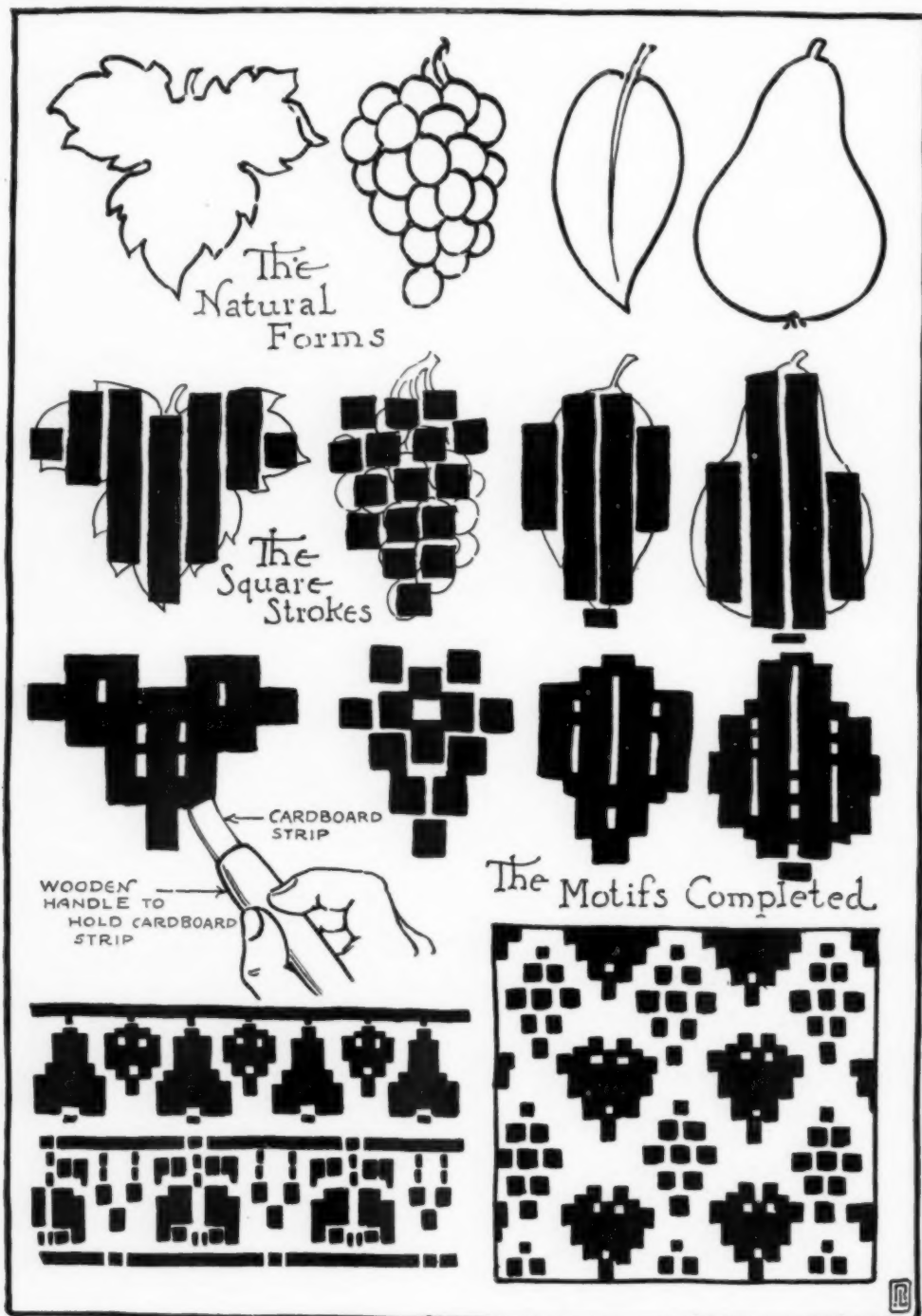
Stanford University, California

THE difficulty with a great many students who undertake design is that they have a wrong idea of what designing really means. To them design means addition, and multiplication, the adding of hundreds of parts and ideas which after all is just what prevents the design from being pleasing. The word design conjures in their minds the inventing, and the more directions they can invent and put in the one design, the better designing they imagine they are doing. This same viewpoint runs through many of our industries where designing occurs, and is at the bottom of much of the material turned out with gingerbread decorations and crowded surfaces, veritable dust-catching monstrosities. Buyers there are who think that they are securing more for their money if the object is entirely covered with eye-fatiguing intricacies and these machine stamped and cog-wheel productions are foisted on the buying public as hand work! They are like the ignorant native who buys boots several sizes too large because he is getting more for his money, even if they don't fit; any more than the ornate objects fit the needs of American homes.

Now what is really needed in design is to design by subtraction and division instead of by addition or multiplication. Eliminate all essentials, subtract all that is not important, divide the motifs, take apart motifs and use parts for another motif instead of using several ideas in the one design.

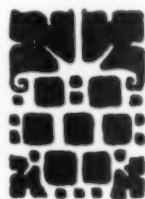
If you have been dissatisfied with your designs, chances are that you generally kept adding something on to the top or filled in a space here and another there, until you became disgusted with the result and discarded the whole. Now what you should have done was to have erased any part that was disturbing, instead of adding frills to it. If parts are too fussy or complicated fuse them together. Keep the design in a few well shaped masses. Put as little in the masses as is absolutely necessary to enrich it and by no means destroy the sense of the mass contour if it is pleasing.

We find that early design and primitive design is pleasing because of its simplicity. How simple are the Coptic and Persian motifs, the Peruvian, the Aztec, and the Indian designs because they have told their motifs simply without any superfluities or entanglements, they lead you right to their interpretation instead of leading you through a maze of intertwining wiggly lines before you come to what they are after. Now because I have mentioned Coptic and the others I don't mean that you should commence copying their designs and, after adding a few saw-edged leaves and birds with fish-tails, think you have developed an art of your own; but because they have been content to stop at simplicity, where we nowadays are content to stop at nothing. We have a nervous life. We can not invent things fast enough or thick enough or crowd



SIMPLE ELEMENTS USED KNOWINGLY WILL PRODUCE PLEASING DESIGN. COMPLICATED AND INTRICATE DESIGN IS RESTLESS AND UNDESIRABLE

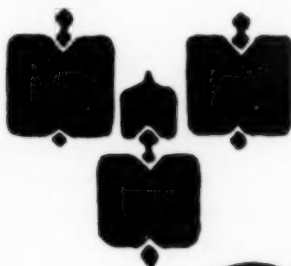
School Arts Magazine, November 1919



Motifs Adapted to Arbitrary Spaces

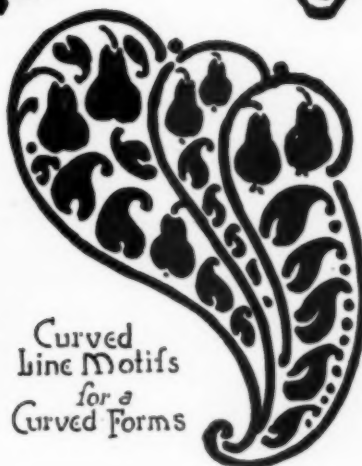
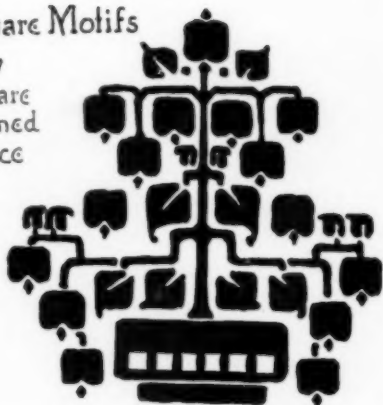


Brush Drawn Unity Motifs



Square Motifs

for a
Square
Formed
Space



Curved
line Motifs
for a
Curved Forms

UNITY AND BALANCE, TWO IMPORTANT PRINCIPLES IN THE LAW OF DESIGN HARMONY MAY
BE TAUGHT BY THE ABOVE PROBLEMS

School Arts Magazine, November 1919

enough things in a day to amuse us and we, therefore, crowd into the night to make a full day. And when we design we design the same way. If we can back up and breathe slower and think deeper and make simple art and simple designs, fewer motifs, but refined, quieter but eye-satisfying, we will commence to achieve some headway in American design.

Possibly one of the best ways to start in the Simplicity of Design is to restrict one's tools and methods to simple mediums, and supposing that you do as follows:

Taking a firm strip of bristol or stiff but thin paper, cut a strip about one quarter of an inch wide and insert it for convenience's sake in a pencil that has had a cut made on the opposite end from the sharpened point to hold the strip. Dip this in ordinary writing ink and using it as a brush on paper it will be found to make dashes and broad lines. You will now commence making motifs and every motif will be limited to the dashes made with this tool.

To commence make a pencil outline of leaves and of fruits, some harvest subject. Then with vertical strokes made with the ink-dipped paper strip express this with the dashes. With a few additional touches the motif is completed, having enclosed geometric forms simple in construction. If you wish, the motifs can be assembled in simple all-over patterns or borders, or planned in three simple clear values, or told in simple color harmonies. Simplicity must be the keynote of the whole work.

Next let us select a number of simple geometric forms like the square, rectangle, triangle, or circle, oval or ellipse or simple divisions of these forms and

decide that we will keep our leaves of fruit within these forms.

And that the forms will influence the nature of the motifs, that if the form is angular and straight that the lines which we use within will be angular and straight. If the form is curved we will use lines for our subject of a curved character so that unity will be expressed between the lines and its arbitrary space.

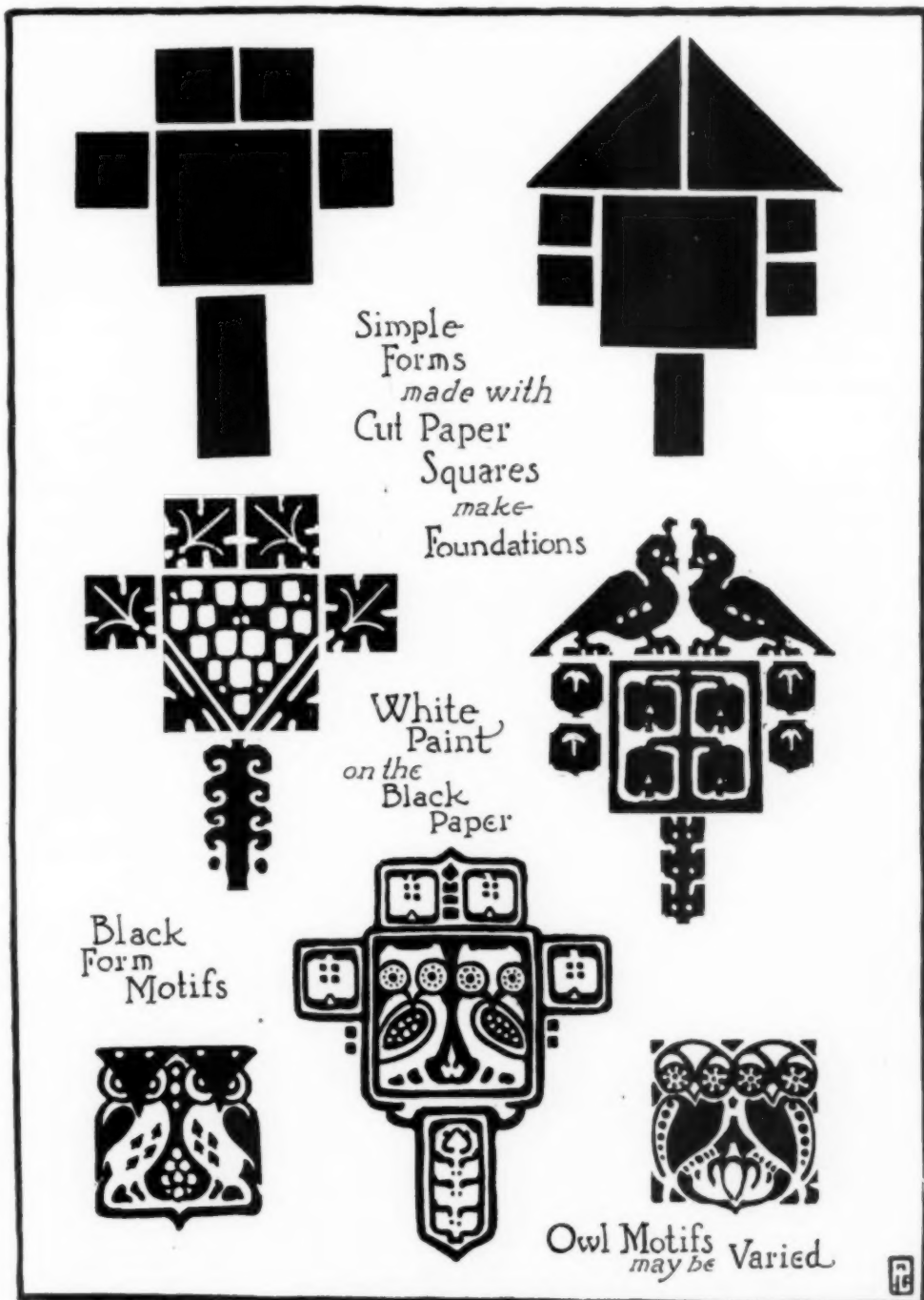
Dipping a blunt brush into the ink, holding the brush fairly upright, think for a moment where the best place to put the main motif will be. This decided, brush the motif in firmly, fill the remaining space and in this way other simple motifs are made.

A good rule is to always watch the background or paper spaces that are being left between the brush marks. A design containing a good dark motif and pleasing paper or light parts is sure to be pleasing. It is not only what you put on, but what you leave of the paper showing that also counts toward success in design.

Work this problem over and over until you can fit leaves, fruit, buds, or animals, letters or trees into any given shape so that it looks well. It is the best problem that I know of to train one in that great principle of design, Unity.

Another defect very common in design-students' work is the failure to base their designs upon foundation shapes. They are very willing to block their landscapes of figure drawing before they put in their details, or to mass their clay when modeling, but how they dodge blocking in their designs.

Designs must not appear scattered or explosive in the assembly of their parts. Good composition in painting, music, or verse demands a coherent relation of one part to another. There must be a unity



COMPOSITION BY THE ASSEMBLY OF SIMPLE FORMS INTO PLEASING MOTIFS IS THE BEST WAY TO WORK BEFORE ENRICHING OR INHABITING THE FORMS WITH DETAIL

and subordination of parts one to another in design also. All parts must be of the same family. When assembling square papers together in a simple motif, care is taken to see that they are repeated alike. But when designing with irregular shapes, this need is often forgotten and parts are placed helter-skelter anywhere and everything is unsuccessfully attempted to be brought into unity by a wiggly series of connecting lines. It can not be done—and the best way to overcome this tendency is to face right about and decide to design over blocked forms. Not that you will always have to do it, any more than the artist always has to block his figures, but you can rest very sure that the artist who doesn't, has done so much of it that he sees the blocked form in his

mind's eye which aids him in his direct line.

So take a series of squares or other shaped papers. Spend the necessary time planning out a good motif made of these simple forms. Decide carefully if the proportions of the small square in relation to the large square are the best, if the space between the triangle and its neighbor is the best width, if the motif needs a repeat of the triangle elsewhere and so on. It's this part of the designing that is important, for the mere filling of these spaces once that their location is correctly determined is child's play. And child's play it should be—simple and enjoyable, for many have been the times in life and the world's history when mankind has turned from its swirling, whirling, restless activities for a little child to lead them.

Memoirs of War and Mercy

M. B. McKELLAR

American Red Cross

EVERY doughboy, nurse or officer who has seen Paris will tell a comrade, going to that wonderful city, "Don't fail to see the Pantheon de la Guerre. It's one of the biggest things in Paris."

The Pantheon de la Guerre is a splendid memento of the entrance of the allied nations into the world war. Within a domed building, beneath the replica of a blue sky above, where aeroplanes flit through the clouds, stand the painted figures of the most prominent men of each country, heading the army of that country, all crowding forward for the conflict.

In our own "Pantheon of Peace," as the great American Red Cross Headquarters in Washington has been called, there will be commemorated, by a striking series of paintings, the work of mercy that walked side by side with the destruction of war. The artist, Cameron Burnside, a lieutenant in the American Red Cross, was a prominent member of the American Art Colony of Paris before the war. His Red Cross activities inspired in him the idea of perpetuating the work of the organization on canvas, and his recently completed paintings have set Paris agog. The foremost French art critic, M. Leonce Benedite,

curator of the Luxembourg Museum, in a magazine article gives high praise to the Red Cross artist's work.

Like many other Americans caught in Paris when the clarion of war sounded, Mr. Burnside volunteered for army service, and, upon being rejected, entered the ranks of the Red Cross. He was assigned to work at the American Red-Cross central warehouse in Paris, and there unloaded camions, shifted cases, opened boxes and unpacked supplies, until the difficult manual labor made him ill. He was asked what else he could do, and in reply he outlined a plan for a series of paintings, which would illustrate phases of Red Cross

activities. The authorities of the organization saw the value of the idea and supplied him with canvases, brushes, and oils.

During the summer and fall of the German bombardment of Paris, Burnside kept at his painting, though his models were once panic stricken by the explosion of a bomb in the street outside his studio. He completed first the study of the warehouse with which he was thoroughly familiar, a painting vibrant with American energy and with clear vivid color that became the dominant note of the entire series.

The *Gare de l'Est* furnished the setting for the second picture, with its corner



HE COMPLETED FIRST A STUDY OF THE WAREHOUSE WITH WHICH HE WAS SO THOROUGHLY FAMILIAR, A PAINTING VIBRANT WITH AMERICAN ENERGY AND CLEAR, VIVID COLOR



AN OUTPOST CANTEEN BEHIND THE FRONT LINES FURNISHED HIM MATERIAL FOR ONE OF HIS MOST STRIKING STUDIES

of refugees, where desolate groups of motherless children and homeless women are being fed from bowls of soup by Red Cross Canteen workers. Then the artist went to the great surgical dressing warehouse at the Rue St. Didier, and painted the army of women in white, working feverishly at bandages under the high blue arch of the roof. He painted American Red Cross workers at a line of communication canteens, doughboys clustering about steaming cans of cocoa and sunshine streaking the white kerchiefs of the girls. An outpost canteen behind the front lines furnished him material for one of his most striking studies, that of a Red Cross man filling cups for American soldiers whose rifles and helmets gleam from the somber shadows in the light of one candle.

There is one painting of a group of wounded doughboys, telling stories, against a background of white hospital tent, and another of the interior of an American Red Cross children's clinic, with American women doctors examining the under-nourished bodies of French babies, and finally, a simple but compelling study of a Red Cross nurse by the bedside of a wounded soldier.

In many lands, the world over, monuments and memorials will be erected to pay tribute to the courage and sacrifice of armies and of navies. Added to these, will be many memorials raised to commemorate the deeds of those who, as representatives of the "Greatest Mother of Them All," have done the work of healing and of succor, hand in hand with the instruments of death and destruction.



A THANKSGIVING PICTURE FOR LITTLE ARTISTS TO COLOR AND FOR LITTLE AUTHORS TO WRITE ABOUT

Harvest Pottery

E. R. FORD

Oakland, California

THE little folks who wish to harvest a crop of nature's own pottery must commence operations in spring. Selecting a sunny spot in the garden, breaking up the soil well, adding fertilizer and sand if the soil is too heavy are preparations all necessary toward a bumper crop of gourds. For it is gourds that will supply them with forms from which all manner of bowls and ladles and vases and baskets may be made.

What queer shapes and patterns the gourds will grow! And what fun it will be to cut them and decorate them. What anticipations and care there will be to realize the anticipation. The little craftsmen must first till the soil and become little gardeners that they may be craftsmen in the fall.

After the seeds are planted a piece of wet burlap or cloth is placed over them to keep the ground damp and to prevent the seeds from drying out after they commence to sprout. As soon as the seeds have come through the ground the cloth is removed and the plants are well watered and trained on strings or small trellises. What pretty vines they become with pretty flowers and the flowers (not all of them) commence to become small gourds. And soon the gourds commence to take shape. Some are long with a handle, and others are like eggs, and others look like small fairy watermelons, and some are flat and squatty. And then the leaves com-

mence to dry and the gourds all hang down like so many funny lanterns or decorations for a wood-gnome's castle. Now when the leaves are dry we know it is time to harvest the gourds, and make our pottery and this is the way to work.

Gather some of the shapes and mark the parts that you wish to leave with a pencil. With a sloyd saw or knife cut the parts away that you do not need. With a knife or nut pick or various shaped sticks the inside pulp and seeds are scraped away. After the rough parts are cut off it should then be carefully finished and the edges smoothed.

The outside skin is soft and spots and patterns can be scraped away leaving the darker color underneath as a different color. Or a hard pencil can be pressed into the gourd skin and a little color rubbed into these marks. If the gourd is put away it will dry with a hard dry finish. Then crayons or water color may be painted on the surface, and a thin coat of shellac placed over it to keep the colors from wearing off.

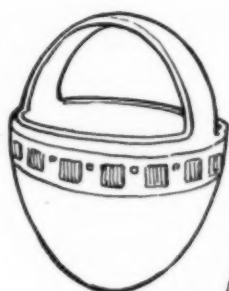
The little bowls will hold water and so doll houses and make-believe sets of dishes can be made in this way.

And after all, this is the way that dip-pers and bowls were made by many pioneers in early days when real dishes were hard to secure, and many natives in different parts of the world still use gourds for bowls and other purposes.



HARVEST POTTERY

Gourds will supply the forms
A knife and colors and busy
hands
will
do
the
rest



Good Ideas from Everywhere

TEACHERS EVERYWHERE ARE INVITED TO SEND IN ORIGINAL IDEAS AND ALPHABETICON MATERIAL FOR THIS DEPARTMENT. THE EDITORS ARE GLAD TO CONSIDER ANYTHING SUBMITTED AND WILL PUBLISH IT IF POSSIBLE. HELPS FOR THE GRADE TEACHERS ARE ESPECIALLY DESIRED.

WOOD INTERIORS is a difficult subject to render in line, tone or color. Such subjects are close in their value relations and require the ability to see a foreground, and tree mass as a simple value mass with slight changes of value, through its composite details; but such changes to be unified to that particular mass.

To successfully compose a wood interior it is essential that the scene include a way out of the picture—that is—there should be some sky, or some distance, or some light portion in the distance, whether it be a sunlit portion of tree background, or lighter or brighter distant background. A solid wood, an impenetrable wall of foliage, is depressing and gloomy and is used only where such impression is to be conveyed. Miss Netzorg's decorative wood interior rendering in this number excellently illustrates the simplicity of value relation and the subserving of detail to the value established. The interpretation of detail by her pen is a charm that subconsciously appeals to the eye without domination—a point often ignored by those who use decorative line rendering in pen and ink work.

HARVEST BASKETS. The basket of fruit has, it appears, from the earliest periods of design been a favorite subject. Research among lace examples or textiles in any good museum or collection of historic ornament will show the basket and fruit motifs recurring in charming arrangements. As a harvest motif it has no subject surpassing it in interest. An interesting study and problem would be that of making the fruits of different zones or continents a subject of investigation and class papers and then brilliant basket designs should be made including the fruits in a harmony of colors typical of their source. Encyclopedias, government reports and even letters addressed to the consuls in different countries would bring interesting results and an amazing amount of information. A study of the fruits of our own country will show that there are fruits commonly eaten in one section that are unknown in another. The drawing and designing of

fruits will interweave excellently with geography, botany and commerce, in any school.

GRAPE DESIGNS. The grape may be found as a design motif in almost every period of design history. It is interesting to see how the Greeks, Romans, Copts, Persians, Italians, and French have conventionalized the vine and what abstract motifs they have chosen from it. What will be the American interpretation of the grape? Will it be merely copying the Persian and the Austrian arrangements and arguing that it is American? Or will we profit by studying and absorbing the simplicity and charm of the early examples and strive to use equally good arrangements but giving individual expressions in a style typically American. Isn't it a better plan than to continue counterfeiting European design trends?

PILGRIM COLORING PAGE. This outline may be colored by the primary grades. Where more outlines are needed they may be secured by the hectograph. Is it winter? Should the snow have any color added to it? What is the best color to use for the woman's dress and the man's and boy's clothing? Why does the little boy carry the large Bible, and why has the man his gun and an alert look? What a fine subject for a Thanksgiving composition.

TWO PAGES OF TURKEYS. One page of turkeys for the small folks which when cut out will stand, and another of designed turkeys for various uses. How many other designs can the student arrange and what will be the best colors to use with the designs shown? If they are used what will be the best mediums to use and what size shall they be on the place cards or covers, or any of the many things that they may be applied to? Art seems to be just deciding how not to do things one after the other and when all the don'ts are eliminated then there's the one way left to do it. Find the one best way to use the turkey that you like best to use from the page.



THE OAK. RIGHTLY CALLED THE KING OF TREES, THE OAK TYPIFIES GRANDEUR, STRENGTH AND ENDURANCE. ITS BRANCHES, OFTEN LUMPY IN GROWTH, SPREAD OUT INTO TWISTED, GNARLED, ALMOST CURLY TWIGS. THE PEN FINDS PECULIAR DELIGHT IN INTERPRETING ITS BARK, FOLIAGE MASSES, AND GENEROUS SHADE

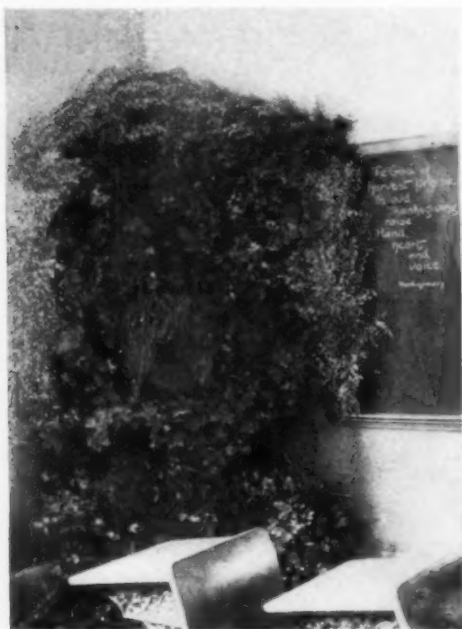


THANKSGIVING PAGEANT CLASS WORK BY CHILDREN UNDER THE DIRECTION OF PROFESSOR ELBERT EASTMOND OF PROVO UNIVERSITY, PROVO, UTAH

THANKSGIVING PAGEANTS. There is no time more appropriate for American children to express their sweet natures than at Thanksgiving. Once they grasp the spirit of the occasion, dramatic action is natural and

easily becomes a fine art. Puritanic life lends beautifully to our elementary school possibilities and carries a worth while educational meaning as the illustration shows.

This Thanksgiving schoolroom pageant was a November project at the Church Normal Training School of Provo, Utah. Elbert H. Eastmond, professor of Art Education, is making a feature of educational pageants in the elementary schools that are especially related to the subjects of Manual Training and Art.



A THANKSGIVING CORNER. A triangular shelf was made to fit into an unused corner of the school room and lodged upon the blackboard mould as shown in the illustration. Black mosquito netting was used to cover the black board spaces above the shelf. Branches and twigs of colored leaves were arranged against the walls of mosquito netting and a frame of various grains was placed around the edge and over the top. Upon the triangular shelf were arranged product gifts of the garden, field and orchard. Appropriate quotations were printed upon the adjacent blackboard spaces.

The word "Thanksgiving" may be cut from colored cardboard and arranged against the grain frame across the top of the opening.



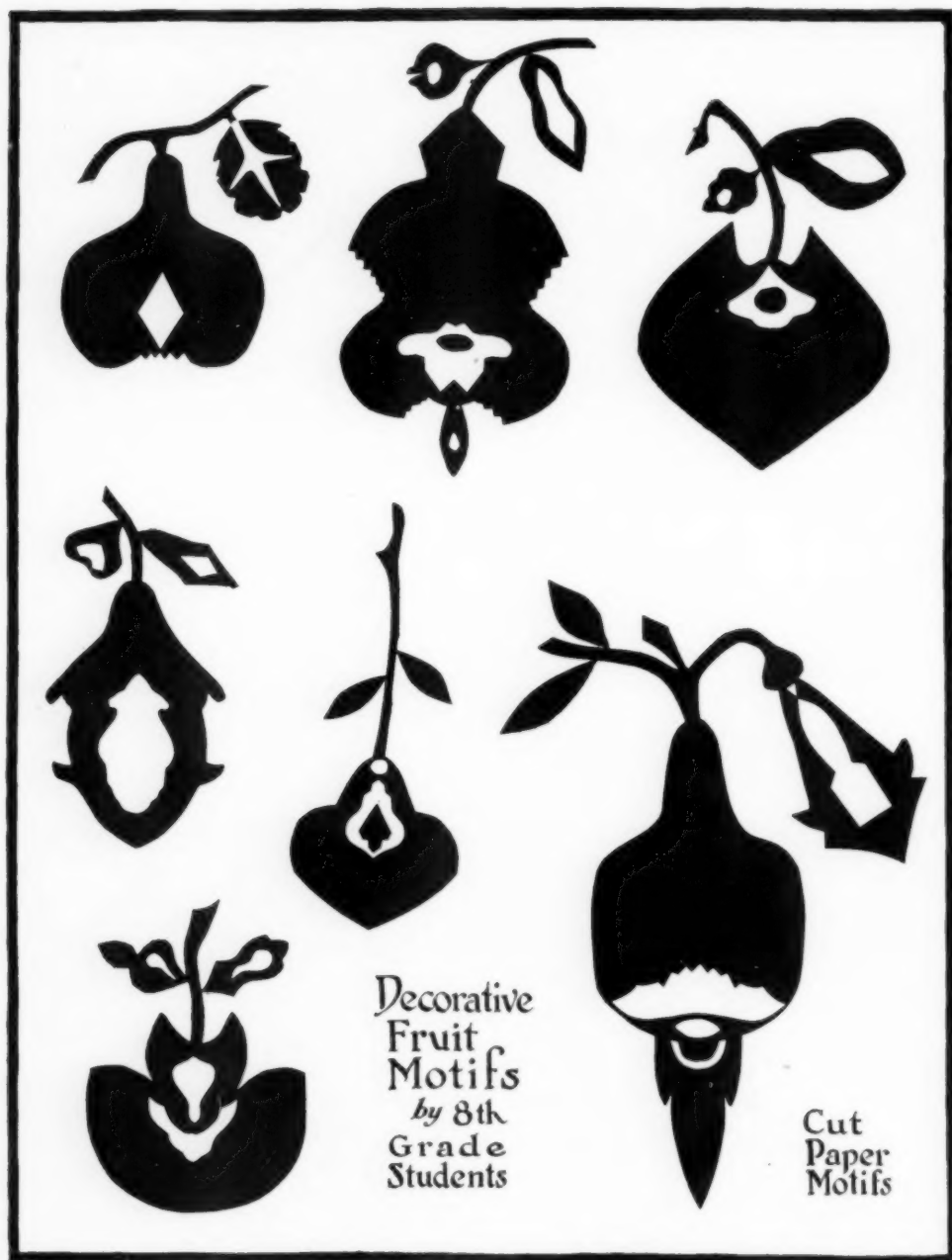
A LITTLE INDIAN CORNER. PART OF A THANKSGIVING SCHOOLROOM DECORATION BY PROFESSOR EASTMOND

A LITTLE INDIAN CORNER. A discarded sheet was decorated with symbolic spot designs cut in paper and pasted. The sheet was placed around the frame work of thin rods brought in by the children and thus the little wigwam was playfully made and set in the corner of the room. Indian blankets were arranged about the walls near, as though they were hanging upon the surrounding bushes. Branches of pine were brought and various Indian relics which added to the picture. This was the home of one of the little savages of the first Thanksgiving.

THE MAYFLOWER GAME sent in by John T. Lemos of Polytechnic High School, San Francisco is one which almost any little artist may construct. As a game to keep the younger people amused at Thanksgiving gatherings, it holds promise. If the landings are too difficult for some, a little strip of shingle or boxwood may be tied to the handles of the dishpan and answer the same purpose. A little bluing in the water will help give it the proper effect.



A GROUP OF LITTLE PRISCILLAS, FROM A PHOTOGRAPH BY PROF. ELBERT EASTMOND, PROVO UNIVERSITY, PROVO, UTAH



PAPER CUTTING CREATES SIMPLICITY IN DESIGN WORK. SCISSORS AVOID INTRICATE OUTLINES. THESE DESIGNS MADE UNDER THE DIRECTION OF MISS ALICE C. BREDOW OF DAVENPORT, IOWA, BY EIGHTH GRADE STUDENTS

CUT PAPER FRUIT DESIGNS. These designs are from the work of eighth grade students under the instruction of Miss Alice C. Bredow of the Davenport, Iowa, Grant School. Miss Bredow describes her work as follows: For this study of shapes and values and colors we might have considered principles of order, unity, repetition, etc., using real objects such as flowers in a bowl, or the furnishings of a room; but for convenience's sake we used papers of various shapes, values, and colors. Our aims were to make shapes of character, to consider beautiful proportions in curves and that led to edges. The study was so full of interest, developing the imagination and gaining a knowledge of quaint forms, through these fairy story interpretations, that I decided to try it with my classes. These designs are the results in my eighth grade. This work in designing has proven so helpful in stimulating new interest in design and encouraged pupils to express themselves in a thoroughly original way, I thought perhaps some one else might find the same inspiration in gaining judgment and appreciation.

A PAGE OF MAYFLOWERS. Some poet has said that the best thing man has ever made was the ship. The pilgrim fathers undoubtedly appreciated the Mayflower as their freedom bearer to the new world; and what a graceful outline with its unfurled sails it must have presented! During the month of November a border of Mayflowers riding on crested waves, or a colored Mayflower on paper parafined so as to create a window transparency will keep the story of the Pilgrim Ship ever in the minds of the students. A cut out paper silhouette of the Mayflower for each student to color, then each ship placed at a pleasing distance at the top of the blackboard, a few wave lines and flying gulls added with chalk, and a delightful touch of rhythmic color enlivens the room. Let a ship design decorate the colors and paper headings of the Thanksgiving compositions.

THE THANKSGIVING CENTER-PIECES form the basis for an interesting problem which may be worked up by the children at school for their home gatherings. With these as centerpieces the whole table could be carried out to harmonize with them. The ears of corn might be used as individual favors with-



JOHN ALDEN AND PRISCILLA. PART OF A
THANKSGIVING PAGEANT ARRANGED BY
PROFESSOR EASTMOND

out the haystack. Grandpa's Well with its hidden treasure could be worked up with an appropriate setting of little stones, flowers, and greens.

HARVEST SQUIRREL PAPER CUT-OUTS. The making of paper animals that can be folded or assembled and stand or sit up gives a good problem toward developing originality and will result in many an inexpensive toy being made. The squirrels shown on another page illustrate two methods which may be used toward making a regular collection of animals. If stiff paper and a few colored crayons are used an interesting array of colored paper toy animals can be added to any enterprising youngster's Zoo. The squirrels may be used for Thanksgiving place cards by hanging a name card over their paws and a little nut paper box or basket can be added to their backs or as part of their equipment.

NAPKIN RING PROBLEM. Specially designed napkin rings for the gathering of uncles and aunts and grandfathers and grandmothers at the feast of Thanksgiving, should keep the young folks busy for some time before that memorial day. While there are a number of ways that they can be made from rings of wood or cut up gourds, or cloth or leather, the simplest way is the use of paper. Such a method is shown in this number and suggests the use of verses on the inside as a



HIS ROYAL HIGHNESS THE TURKEY ARRANGED FOR VARIOUS THANKSGIVING DECORATIONS AND FUNCTIONS

pleasant surprise to the one using the napkin. This presents a problem of lettering and of verse. The verse may be one of good wishes, or a humorous fortune telling verse, or an acrostic based on the recipient's initials. A little hand coloring and motif will add much to the completed holder. The verse may be written in a neat hand.

BLACKBERRY DESIGNS. This month's nature design plates illustrate the method of introducing a middle tone with dark and light. In this instance it has been secured with the use of spatter work, which method is described in the print method for this month. When tones are introduced by spatter or stipple or other such multiple line effects, it permits the engraving to be made by the line method of engraving. When planning a middle tone in any design composition, a pleasing proportion of light, middle tone, and dark should be planned. The shapes of the three tone values should be of good forms and a good balance of parts should be studied. Graded backgrounds or parts should be avoided. All tones should be flat and gradations where used should be secured by definite boundaries or edges to each change of value.

Fruit or flower with small composite parts are best arranged in design if the outside shape or mass as a whole is first outlined and the least possible detail then added within the form to complete the motif.

THANKSGIVING PLACE CARDS. A problem well related to Domestic Science or Household Art is that of designing or planning the table for the Thanksgiving dinner. The last touch to the whole service should be the place cards of a souvenir menu. Even the little folks can produce very pleasing place cards. Where a large number of place cards

is necessary, the use of a stencil or templet or cut out decorations may be used. On another page are shown motifs and forms for use on place cards and menus. The lettering of the word Thanksgiving is given so that it may be traced for use or copied. Many unique ways of making the cards should be encouraged, always avoiding the freakish and eccentric. What better problem is there for connecting art with the home needs than that of having each student plan and make a place card for every member in his family for Thanksgiving.

THE THANKSGIVING BASKET for little shoppers was designed and made by Miss Edith McCoy of Newark, Ohio. To make it, fold a sheet of 9" by 12" paper on its short diameter; then fold again, making an oblong 4½" by 6". Place A midway along single fold and draw AB. Indicate C on double fold and beginning there, cut as shown in Fig. 2.

Draw a light line about a half inch from curved side. Lay off the opposite side in half inch spaces and draw lines across. Cut on these lines.

From another sheet of harmonizing tone cut a number of half inch strips for weavers. Open the basket out flat, turning it so that pencil marks will fall inside when basket is pasted.

It is better to begin weaving in center as these strips go from side to side of basket.

Paste down ends of weaving strips.

Fold handles together putting a tiny bit of paste between at the turn.

Paste sides together.

The fruit is cut out of paper, colored with crayons, and the vegetables pasted together to make bunches.

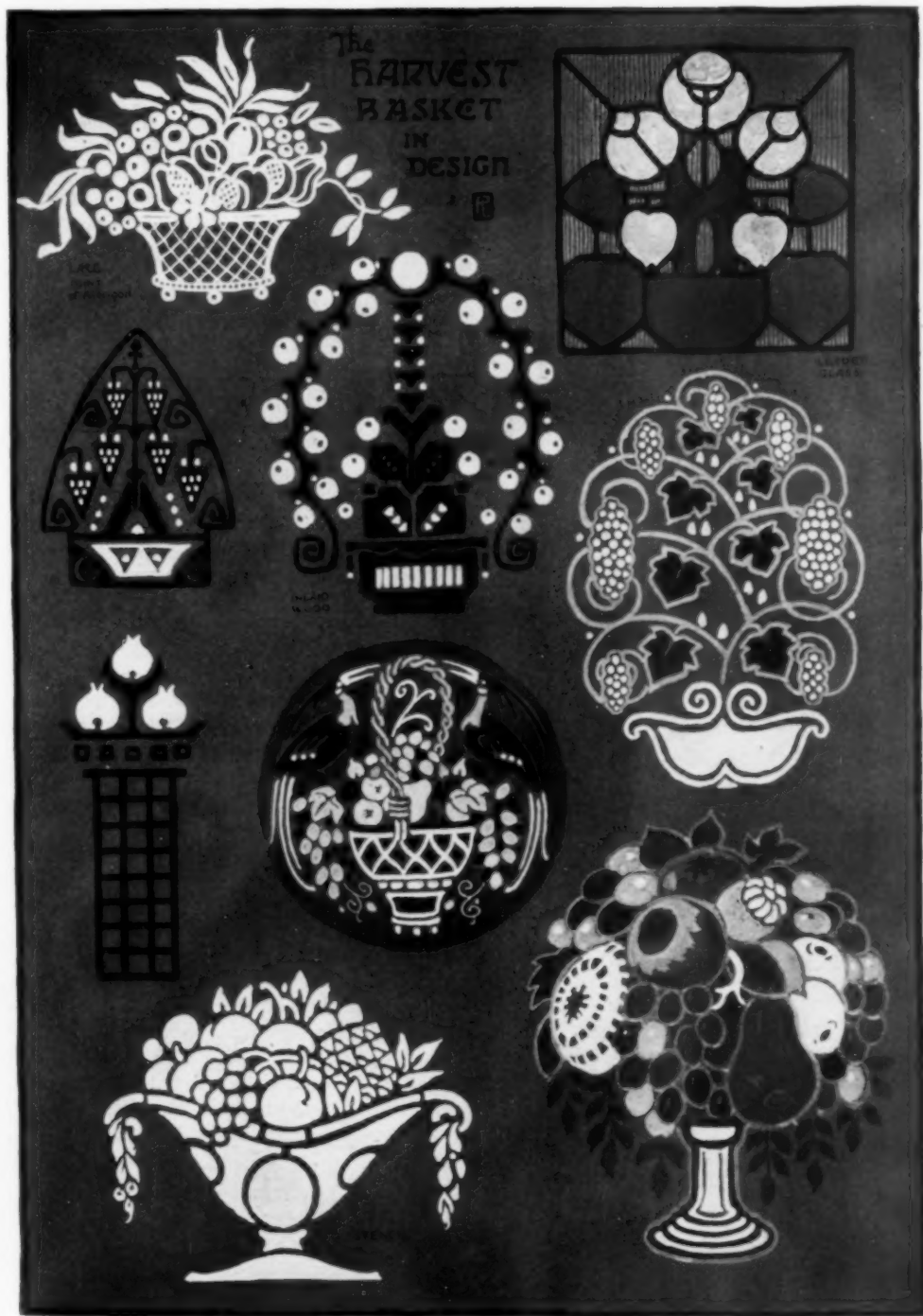
The resulting basket will delight the little craftsmen and will carry "really-truly" things if not overweighted.

IF YOU KNOW HOW, A THING IS NOT
HARD; IF IT IS HARD, THEN YOU DO
NOT KNOW HOW.

—CHINESE PROVERB—



MAYFLOWER DRAWINGS AND DESIGNS FOR APPLICATION TO VARIOUS MATERIALS. THE GRACEFUL LINES OF THE SAILING VESSELS OF YE EARLY DAYS COMBINED WITH THE CURVING LINES OF WATER WILL ALWAYS BE A FAVORITE DESIGN SUBJECT



HARVEST SYMBOLS HAVE FOR AGES BEEN SUBJECTS FOR DESIGN. HERE ARE PRESENTED THE HARVEST BASKETS FROM MANY SOURCES, AS SUGGESTIONS FOR STUDENTS TO CREATE AND DESIGN MOTIFS OF THEIR OWN.

Editorial News and Comment

IN MEMORIAM

To those familiar with the progress of true art in California, the death of Vanderlynn Stow came as a shock. Identified with the constructive era of the State's history, Vanderlynn Stow, together with his wife who survives him, always had a keen interest in fostering the flower of Art. Liberally giving time and means to struggling art organizations and individual artists he became a vital force in Western Art.

While president of the S. F. Art Association that organization reached its highest apex of national service and his interest in art matters in western educational institutions will continue beneficial. The memory and concrete benefits will remain ever a bright memorial to California art lovers from the useful life of Vanderlynn Stow.

A MEMORIAL ART MUSEUM is to be erected in the City of Denver, where a site has been selected in the civic center.

The building will contain a spacious and lofty Memorial Hall dedicated to all who have seen service in the war. The building will also contain appropriate galleries for art exhibitions and rooms to facilitate the work of patriotic and art organizations, of musical and dramatic societies, each room adapted carefully to its own special purpose. A sensible memorial and one worthy of emulation by other cities.

THE WORK of the Denver Schools, including poster design, handicraft, work in costume designing, and interior decoration, studies showing the principles of line, form, and color were excellently displayed in the Denver Public Library. This gave an excellent setting for the instructors, parents, and children to see their work, and a place where the whole city could be interested in the work of their schools.

COMMON SENSE READING on the subject of Modern Art is generously supplied by Charles Vezin, 349 Broadway, New York City. Every teacher, student, or artist who

feels puzzled about the so-called "modern art" should secure and read Mr. Vezin's circular as well as the one by Mr. Hyslop. It exposes much of the real sources of the art which has attracted considerable attention. The reading is sent without charge.

THE AMERICAN ARTS MAGAZINE issued by the American Federation of Arts appears every month with a wholesome series of articles and with many excellent illustrations.

The American Federation of Arts has just issued a list of their new series of exhibitions available throughout the country to members and others by the paying of actual costs of transportation and insurance. This organization is receiving the financial support of prominent men and women and those who do not avail themselves of the benefits of the noble work carried on by the federation do not know what they are missing.

WAR MEMORIALS everywhere are being planned and a large proportion of the memorials are to be buildings. Whereas in the past memorials were thought of in terms of statues or fountains only, now the practical idea of buildings has arisen. Let us not however forget that art in architecture will make the memorial more lasting and more befitting its purpose. Whether the memorial be a simple tablet, stained-glass window, or huge building, let all the refinement and thought and beauty possible enter into that which shall express a record of those who have made the supreme sacrifice. Schools and their art departments should consider such plans a part of their study. The teachers and students should not only follow the plans proposed but should also take up the designing of memorial tablets, fountains, arches or buildings.

SANDMAN SKETCHES

WHERE ARE THEY?

We've heard of Bedtime Stories and Bedtime Songs but where are the Bedtime Sketches? Every mother, father, aunt or uncle, big brother and sister who can make a pencil draw, has been called upon to entertain little eyes



1 WE MUST GROW
GREATER HARVESTS



2 A NEW FACTOR TRANSCENDS
ALL OTHERS — SPEED

AMERICAN HARVEST PAINTINGS

BY AMERICAN PAINTERS FOR THE
UNITED STATES FOOD ADMINISTRATION



3 "GIVE THEM THIS DAY
THEIR DAILY BREAD"



4 SHIPS ARE NEEDED TO CARRY
THE WAR WINNING HARVEST



5 WE MUST USE PERISHABLES
AND SEND FOOD THAT WILL KEEP
ACROSS THE SEA

PAINTINGS BY AMERICAN ARTISTS FOR THE AMERICAN FOOD ADMINISTRATION. NO. 1 BY C. D. WOODBURY, NO. 2 BY EDWIN BLASHFIELD, NO. 3 BY HERBERT PULLINGER, NO. 4 BY IVAN G. OLINSKY, NO. 5 BY JOHN NEWTON HOWITH

that should be sleepy. What funny, spontaneous sketches of funny folk and queer animals have been created to help the sandman's duties. The Editor wants to print a page of Sandman Sketches for the Little Owls, soon. Every reader who has been impressed in such important tasks, please send their sketches as soon as possible to the Editor of the School Arts Magazine, Stanford University, California.

HERE'S A COMPETITION!

The editor plans a Tree Number of the School Arts Magazine in March and a Bird Number in April. Fine designs, original in idea are being made in the schools everywhere, from trees and the birds, and the best ones are wanted for this Magazine. The best ten designs of each subject will be paid one dollar each and reproduced as honor examples on our pages. Five awards will be made to grammar schools and five awards to high schools in each subject. The only requirements are that no colors be used and that each sheet contains the name of the artist. And last of all that the design be original and the more American the better. Designs must be received by the Editor of the School Arts Magazine, Stanford University by January 1st, 1920.



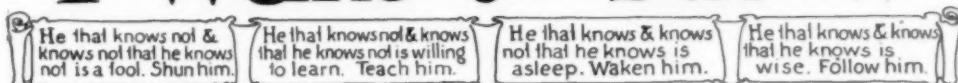
Here is a Greek pedagogue of classic times, with his stick and a slate and a pencil. It is one of the illustrations in a book by G. Notor on "Woman in Ancient Greece." The teacher is here evidently speaking very emphatically to a young Greek girl about a stupidity.

GREEK DRAWINGS GIVE OPPORTUNITY FOR FINE STUDY OF LINE SIMPLICITY. MANY OF THEM CONVEY ALSO THE ARTIST'S SENSE OF HUMOR. THIS WAS RECEIVED FROM JOHN C. DANA, LIBRARIAN OF THE FREE PUBLIC LIBRARY IN NEWARK, NEW JERSEY



NOVEMBER. A DRAWING IN LINE BY EUGENE GRASSET, THE FRENCH ARTIST KNOWN FOR HIS DECORATIVE DRAWINGS, PAINTINGS, AND HANDICRAFTS. EUGENE GRASSETT WAS BORN IN 1844 AND DIED IN 1917

"I Want to Know"



Questions and answers from subscribers, that are of general art information to our readers, will be printed as space permits. All questions should be accompanied by a stamped, self-addressed envelope for reply by mail, and addressed to Information Editor, SCHOOL ARTS MAGAZINE, Stanford University, California.

What is the best way to make corrections of lines on a pen drawing or isn't there any way?

Some illustrators scratch away defective pen lines with a sharp knife edge. If a chalk surfaced bristol board is used for drawing, this can be easily done. A very much used method is to make corrections with white water color paint, and any lines to be drawn over the white painted surface are put in with a brush and water color black. This is used as drawing ink flakes off of white paint. When ink lines are to be drawn over a scratched paper surface, first rub the surface with a soft pencil, then make the pen lines and erase the pencil. It will be found that the graphite has prevented the ink from spreading and blurring as it generally does on a roughened paper surface.

□ □ □

I have a daughter planning to attend an art school in which they also teach dancing. Are art schools doing this generally and what is their reason?

In this nervous excitable age something of a whirling, merry-go-round nature appears to be needed to satisfy some students. Art is a sufficiently big subject with many important applications and reaches out in turn, into enough avenues without adding extras. While art and dancing are related by many adherents, I believe that a student can be sufficiently amused and enthused with real art if they mean business. If they don't, the best place for them is to devote their time to dancing and attend a dancing school where dancing is the whole subject. No seriously directed art school will teach anything but drawing, painting, color, design, sculpture, and the applied arts to young men and women, and then they have more than plenty to do. You will not find dancing taught in art schools of good standing. You may as well think of your daughter learning fortune telling at a business college. There is more relation between the subjects.

□ □ □

How should I advise a mother who wishes to train her child of eight years in art? The mother is isolated from good schools.

A child of eight should be permitted to use pencils and paper and crayons and other colors freely enough to become used to their possibilities and find what they can do. There are several good educational supply houses that issue material and books, who will be glad to suggest helpful and inexpensive supplies. The mother if she is to be the guide should keep informed on methods that have proven successful, by reading good art education books or magazines on the subject. With such equipment I am sure that the little artist-to-be will progress rapidly.



1780: The end of the 18th Century was still a time of frills and furbelows, coquetry, and sentimentality. Marie Antoinette was sponsor of fashion in her time, exercising her influence and ingenuity to the limit. As though Fashion dared her worst before an imminent collapse, skirts and panniers, puffed and bedecked, and hung with ribbons, flared out in mighty circumference. The height of absurdity was realized in women's head-dress, the hair was piled high over frame work, and by the use of ribbons, plumes, fruits, and flowers, were evolved such wonders as wind-mills, ships, gardens, and the like. Withal, however, was a sense of delicacy and lightness, well befitting the atmosphere of the court of France just before the Revolution.

THE MAN: Coat and Breeches, YR⁵; Vest P⁵; Gold trimmings; Hose Y⁵.

THE WOMAN: Bodice and Overskirt G⁵; Sleeves and Underskirt R⁵; Frills Y⁵; Ribbons B⁵.

When pasting pictures onto cardboard for use in the kindergarten, in a short time the cards curve and warp so we can hardly stand them up. Can you suggest a remedy?

Paste a sheet of equal size on the opposite side of the cardboard to counteract the action of the pasted sheet on front. The only other remedy is to paste just the corners of your subject or use very heavy cardboard on which to do the mounting.

□ □ □

Is there a good way to stiffen pine-needle baskets or baskets made of grasses?

A thin coat of shellac is given baskets in order to stiffen them. After the shellac is put on do not disturb it with a second coat until the first coat is dry. Another coat may be added if needed. Floor wax put on and polished with a soft cloth gives a good-to-feel finish. The best way to have baskets stiff, however, is to make them so as they are woven, seeing that the strands are well placed and pressed into position as the work proceeds.

□ □ □

Is there any simple way of cutting glass with a cutter? We need to cut glass in connection with school handicraft but we have but little success.

Ask your glass supply house to show you how to hold the cutter. It should be held at the same angle when the arm is pulled toward you in making the stroke. Do not repeat the stroke as it injures the edge of the wheel to do so. Glass cutting is a knack that comes with practicing. An inexpensive glass cutter is good to use and will last longer if the cutting wheel is kept immersed in a bottle with turpentine at the bottom.

How can one secure the high relief on tooled leather that I have seen? Rubbing from the back is the only way I know, but it does not give high relief.

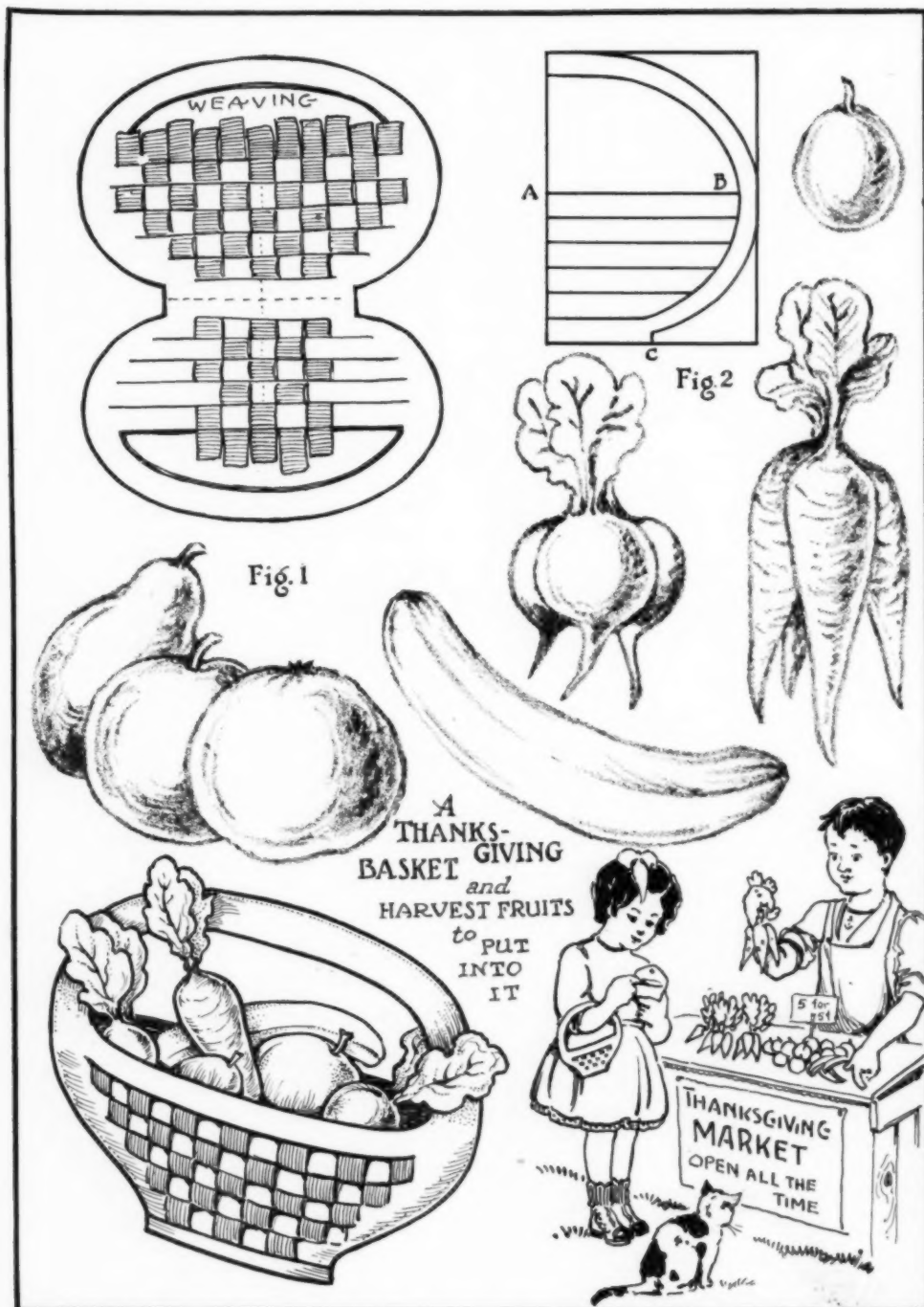
High relief on leather or any applied form of modeling is to be avoided. A flat relief is preferable. Rubbing the tool on the back is not the best way however, as its tendency is to warp the leather and does not produce a permanent relief. To model leather proceed as follows: Dampen the leather. Trace the outline on to the leather without tracing paper, but only by pressure of pencil. With pencil held underneath leather next outline portions to be modeled. The upward pressure of pencil will show its direction on upper leather surface. Then place small portion of plasticene of modeling wax within this pencil outline on under side of leather. Place leather down on smooth surface and press leather over the wax portion shaping the leather to desired relief. It will be found that the leather and wax becomes as one mass permitting good modeling. Leave leather dry over wax before removing, after which leather will retain its shape.

Can you suggest a good way to make outdoor pencil studies from trees and old buildings?

I would suggest that you secure three grades of pencils, soft, medium, and hard. Sharpen these so that each is a bevel or wedge shape. Then go out as though you were going to express the subjects in three tone values and that your entire equipment is limited to the three values, which it is. After you have outlined the subjects lightly then use the soft dark pencil for the darkest notes and shadows. Use the medium pencil for all the remaining parts excepting the lightest and distant parts which are rendered with the hardest pencil. In this way you will secure a clean clear cut drawing, particularly if all strokes are made the full width and pressure of the wedge pointed pencils. Avoid the fussy, velvety slick surfaces admired by many in pencil work. Don't be afraid to have your pencil lines show, and letting them show make each one count.

Can you tell me the names of several good books to recommend to teachers to help them in the study of pictures?

"How to Look at Pictures" by Witt, "How to Show Pictures to Children" by Hurl, "The Meaning of Pictures" by Van Dyck, "Twelve Great Paintings" by Bailey. These books may be secured from The Davis Press, Worcester, Mass.



A FRUIT BASKET AND FRUIT FOR THE LITTLE FOLK, DESIGNED BY MISS EDITH MCCOY OF NEWARK, OHIO



□ □

To the Point

Short articles on current school art subjects are requested for this department. They must be brief, helpful, constructively critical, and "to the point."

THE ART OF CRITICISING

Criticisms may be made so that they are either destructive or constructive. Every teacher must be a critic. Criticisms are a part, and often a large part, of every teacher's daily work. Every teacher should aim that wherever there is tearing down there is also building up. There is no student's work, be it ever so poor, that hasn't some merit. The criticising teacher should recognize this part and commend it though the remainder has been condemned. Only that teacher should criticise who can also show how to correct. Anyone can tear down. Common laborers are hired to tear down, but skilled artisans build up. The best critic is he who knows his subject thoroughly because he has in his experience passed through various stages of defects. Progress is made by overcoming defects.

Ruskin stated that he would "rather be the poorest artist than the best critic." A critic has been defined as being one who is most *down* on what he is least *up* on. A student must not only know what not to do again, but also what parts of his work are worthy of doing again.

It's up to each teacher to be a builder of talent and not a wrecker only.

TWO KINDS OF EFFICIENCY TESTS

Efficiency tests seem to be the fad nowadays, and all kinds of questionnaire sheets are being sent to teachers and students. Unless these tests really demonstrate some definite need or truth and are made use of in a practical way they mean just so much waste of good paper and time.

If a teacher goes through exhaustive tests to find out that A comes from a poor family and does not like the work of Corot, and that B comes from a well-to-do family and does not enjoy handicrafts, nothing beneficial is solved. What is wanted are ways of overcoming faulty art appreciation in the community rather than merely tabulating them.

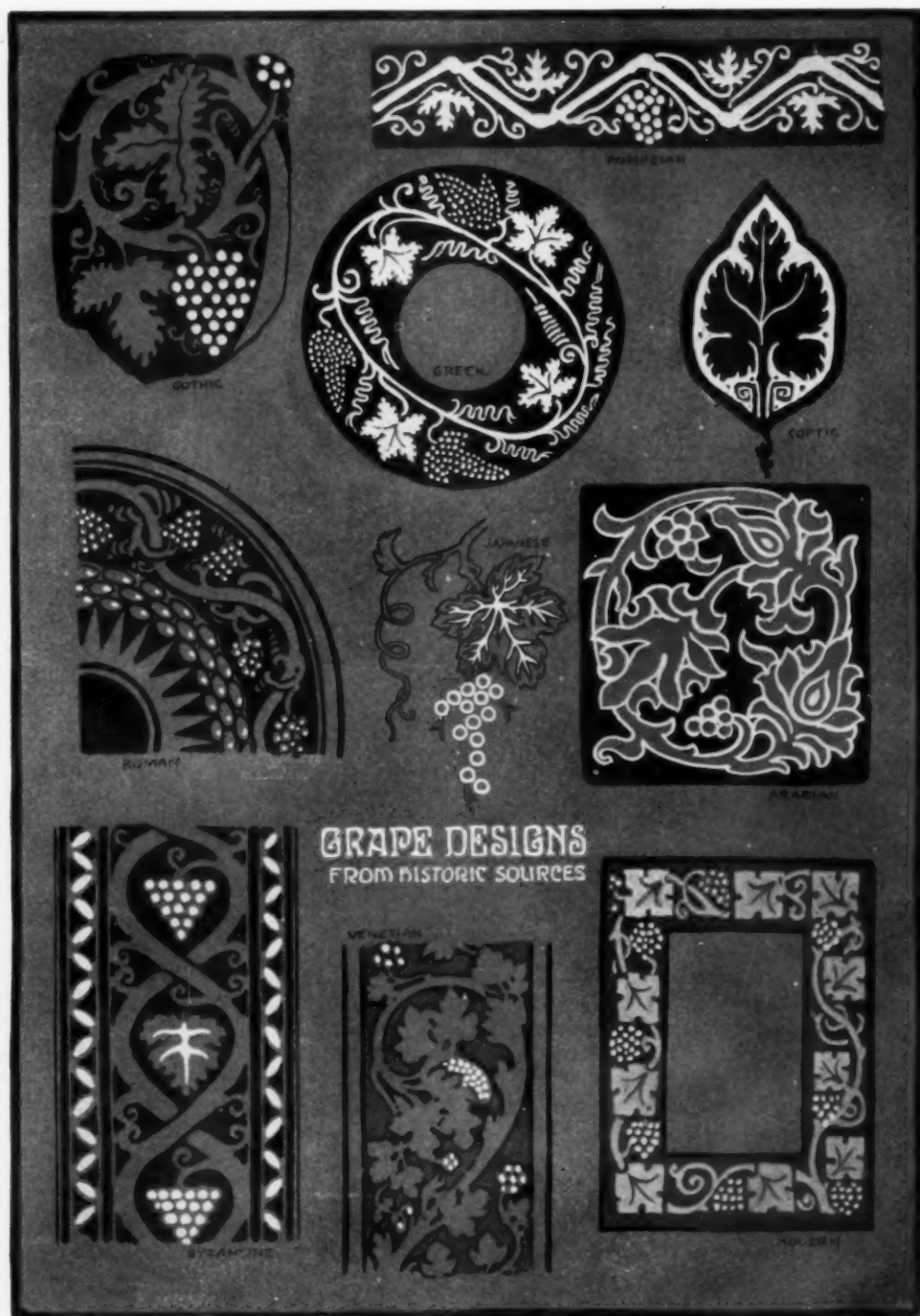
It doesn't take an expert to locate mental and material deficiencies. Every bright teacher knows after a few days the mental ability of every student in the class. Every act and every letter or statement of each individual tabulates an efficiency mark on time's record. When a school teacher receives numerous requests for information on subjects previously given and then receives a request for a recommendation from the same student, memory and foresight will be two things that will not receive a high mark.

When an editor notices that certain contributors continue sending material to the publishers in Massachusetts, after it is clearly stated that contributions should be sent to the editor in California, and receives long inquiries for information on art subjects minus the postage generally courteously accompanying such requests, he doesn't need an expert tabulator to know that such teachers would never be very strong on observation or professional courtesy.

The best efficiency tests are the unconscious ones that take place every day.

TOADSTOOLS AND MODERN ART

Every so often there springs up a new mushroom of art, to which fungus gather many partakers. And then comes the printed propaganda in the form of a booklet or magazine to scatter the new message, and false prophets and critics and sad to say, some educators of standing who fall in line for fear that something great is going to happen that they might miss. And the new fad grows and waxes fat in finances and duped disciples while the originators are stunned and



THE DESIGNS OF THE PAST ARE GUIDE POSTS TO THE DESIGNERS OF THE PRESENT, THAT THEIR BEAUTIES MAY BE STUDIED, NOT IMITATED



SIMPLICITY AND INTELLIGENT ABSTRACTION MARKED THE DESIGNS OF THE PAST. SUGGESTIONS FOR INDIVIDUAL ORIGINAL WAYS OF WORKING SHOULD BE THE INCENTIVE TO THE AMERICAN DESIGNER RATHER THAN THE REPEATING OF ANCIENT FORMS

dazed by the wholesale serious acceptance of their joke-launched idea. Idlers who prefer to have anyone else do their thinking on any subject, accept the supposed merits of the new fad; because professional critics who have glibly taken up the new trend for its eccentric and dramatic advertising possibilities have said it to be a great art. Artists who have failed in the use of the finer expressions of art turn their abilities to the new fad. Students accept it because it appears an easy course of achievement. Followers there are without number because the mystic, the subject not fathomed or understood appeals to many. And so the mushroom grows over night. Verily some of the American people love to be humbugged. But the light of day is dawning, the bright sun of truth withers the mushroom and behold it is nothing but a toadstool after all.

A FEW RAYS OF LIGHT

The following paragraphs by a prominent physician are taken from a circular which every sane teacher of art should read. It can be secured without charge by writing to Charles Vezin, 349 Broadway, New York.

Degenerates often turn their unhealthy impulses towards art, and not only do they sometimes attain to an extraordinary degree of prominence but they may also be followed by enthusiastic admirers who herald them as creators of new eras in art.

Degeneracy in art sometimes takes a fairly definite course. A genius who is also a degenerate may influence the trend of art. His imitators, with their more limited capacities, form a subspecies, and they in their turn transmit in a continuously increasing degree the peculiarities and abnormalities which become ultimately merely evidence of gaps in development, malformations, or infirmities.

Many insane artists do not see nature as do the sane. The soul peeps from its dwelling-place devoid of all the conventionalities and harmonies of line and color, and to the normal individual the result is disconcerting and incongruous. Were it not that the condition is pathological, and that disease prevents these unfortunates from recognizing things as they really are, we should be tempted to lose our sense of toleration and say to them in parliamentary language "enough of this tomfoolery."

Women take their clothing to pieces with the object of reconstructing the various articles to suit the fashions of the moment. The insane, on the other hand, merely destroy; they do not reconstruct. So it is with some of the degenerate artists who divest themselves of all their acquirements, but are incapable, by reason of disease, of reconstructing a work of any artistic merit. It is easier to destroy than to construct, and the process of dissolution proceeds along the lines of least resistance.

The works, although pitiable in themselves, are sources of self-congratulation to the artists, who boast freely as to their merits and hidden meanings. They estimate their value according to their own supersensuous imaginings rather than to any mastery of form or beauty of color. The clumsier the technique, the deeper its meaning. Faulty drawing, deficient color, and general artistic incapacity stamp such works as pre-Adamite, eccentric or insane.

Sincere originators have ever been followed by dishonest intriguers, who invent beauties where none exist. None of these movements heralded really new eras, being merely attempts to destroy or suppress the advances and acquirements of the age and endeavors to hark back to the past when the æsthetic sense and skill in technique were but ill-developed.

From *Post Illusionism and Art in the Insane* by Theo. B. Hyslop, M. D., C. M., F. R. S. Ed. (Late Senior Physician Bethlehem Royal Hospital.)

MORE LIGHT

Formerly men were afraid of subjects coming within the range of art which might corrupt people, and forbade it altogether. Now they are just as much afraid that any gratification given by art might be let slip, and give their protection to all. And I think that the second error is much grosser than the first, and that its consequences are much more harmful.

There is nothing commoner than to hear it said of pretended productions of art that they are very good, but that it is very difficult to understand them. We have grown used to this sort of assertion, but at the same time to say that a production of art is good, but unintelligible, is the

same thing as to say of some food, that it is very good, but no one can eat it. People may not like rotten cheese, high woodcock, and the like viands, esteemed by gastronomists of corrupt taste, but bread and fruit are only good when people like them. It is the same with art: corrupt art may be unintelligible to everyone. And you can accustom people to anything, however bad. As you can accustom people to rotten food, vodka, tobacco, and opium, so you can accustom people to bad art, and this is just what is done.

COUNT TOLSTOI IN WHAT IS ART?

THE TWO SUPERVISORS

(Lest we forget, the following is reprinted from that excellent book "The Flush of the Dawn," by Henry Turner Bailey. Such a book should be every art teacher's testament.)

The teacher who can lead, who can show, who can teach by example, is the fortunate and happy one. Some there are who hold otherwise; but does not the good music teacher sing and play for the pupil? Does not the French teacher talk French? Suppose the teacher of French were to direct, merely: "Pronounce *rue* as well as you can; the French *u* is difficult, you have not the sound in English, it is between a grunt and a whistle, a somewhat betwixt *w*, *e*, *i*, and *y*; try it; no, try again; no, well, never mind; in time you will hit upon it all by yourself—how much better than for me to pronounce it for you. And yet, so some teachers would "teach" foreshortening and convergence. There are teachers of drawing, and drawing teachers. The children know which are best. It is more blessed to do than talk.

I have in mind two supervisors. One enters the room officially, with a formal "Good morning, children," and orders the teacher to give the next lesson in drawing, while he, enthroned at the teacher's desk, marks the mistakes in the last set of sheets, and rolls his critical eyes over the heads of the unhappy children. The teacher is unskilled in drawing, knows it, has confessed as much to this wooden overlord, is discouraged, nervous when watched, and knows well that the work he has assigned in the outline is too difficult for the grade. But the supervisor bears the proud title of "Director," and the half-hour has to be lived through without a murmur. It must have been a supervisor of this sort, who, through a slip o' the tongue on the part of a little child, came to be known throughout his city as the "Stupefyer of Drawing!" How teachers abhor such a person! Verily, I say unto you, he has his reward!

The other supervisor enters the room quietly, on time, like a sunbeam. The pupils are busy, and he does not disturb them with formalities. Here and there children look up and smile a welcome into the smiling face of their friend. He grasps the hand of the teacher, and says in a low voice, "Good morning; how well you all look this morning, and how busy you all are! What can I do to help you most?" The reply is as varied as the varying needs of circumstance: "Will you please paint a spray for us? We have tried and failed." "Won't you look over the sketches for our portfolio covers and tell us how to improve them?" "Will you not teach the next lesson in the outline? I fear I cannot do it in the time allowed." "The children have work enough the next twenty minutes; I want you to explain the next three lessons to me, and then draw a Santa Claus for the children; I promised them I'd ask you to do that for them." "We have all our work done to date, and the results are in this drawer; I wish you would tell the children something about Corot and the picture you named for study, in the outline; then while the children are writing their papers, we can go through the drawings." "I want you to look over our harmonies of color, and classify them as best, fair, and unsatisfactory; and then tell me where we have failed in the unsatisfactory sheets." "I want to teach again yesterday's lesson, and I want you to tell me where I lose the way." And the supervisor helps; helps in such a way that the children do not lose faith in the ability of their own teacher, in such a way that the teacher gains confidence in her friend, in such a way that art, the result of joy in work, begins to appear in that schoolroom.

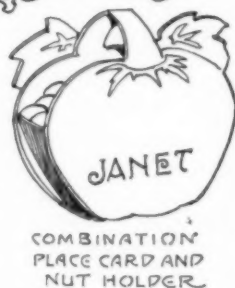
Let's have less words and more work; less directing and more drawing.

THANKSGIVING
THANKSGIVING

THANKSGIVING

Thanksgiving
Thanksgiving

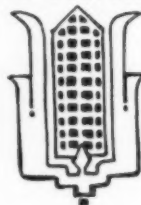
Thanksgiving



THANKSGIVING PLACE CARDS



PLACE CARD DESIGNS



THANKSGIVING PLACE CARDS ARE PLEASING LITTLE MEMENTOS FOR THE GUESTS OF OUR MEMORIAL DAY. A HAPPY TASK FOR HAPPY WORKERS OF THE SEASON

Editorial Page

GIVE THANKS FOR YOUR WORK, YOUR FRIENDS, AND YOUR ENEMIES

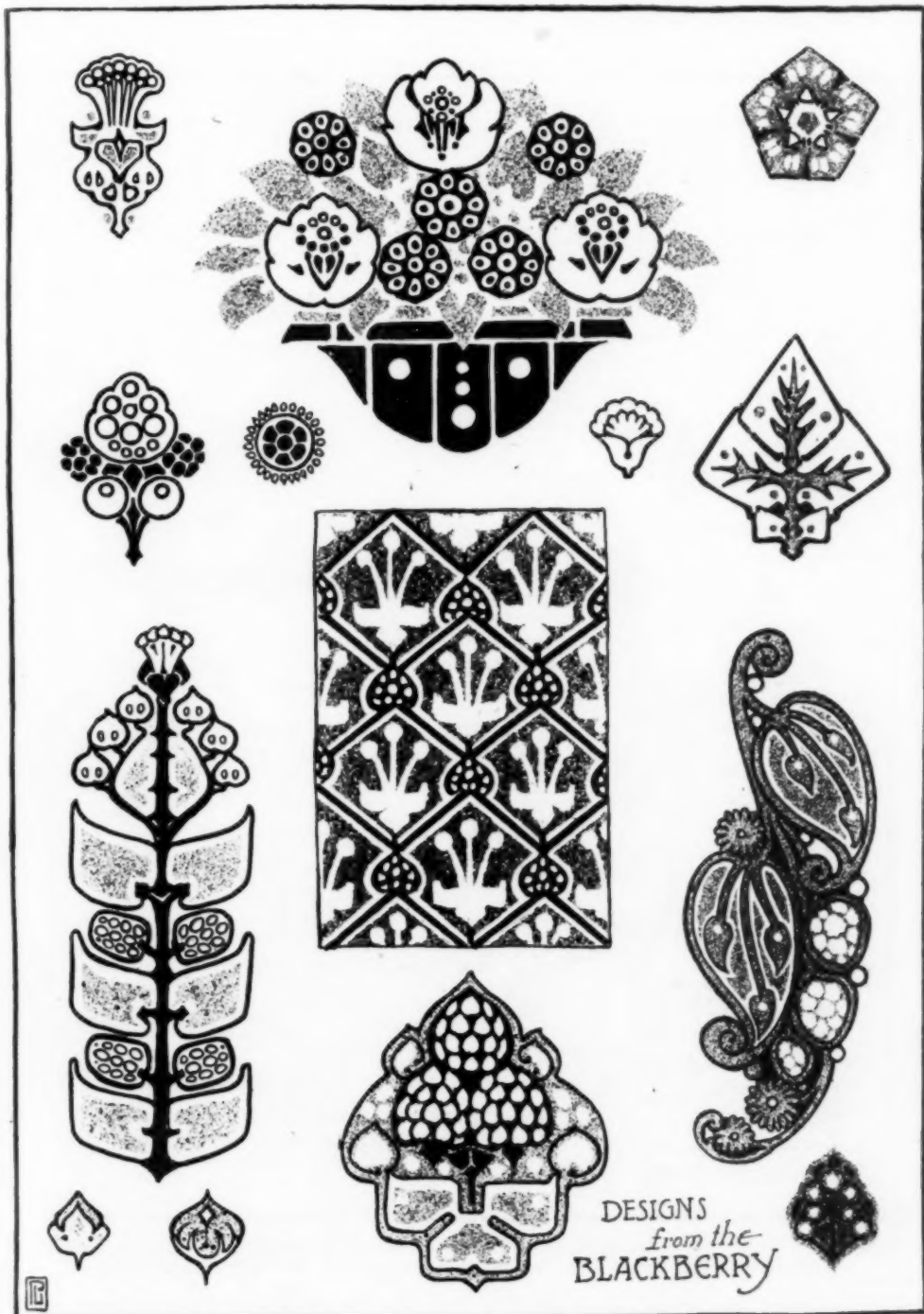
THE DUTY OF TODAY is the greatest boon to each individual. Many an artist, musician or poet has yearned and striven for a period in which they might do work only after their own heart, to find that such a time has yielded but a meager harvest. Tolstoi states that there is no position more destructive to the artist's productivity than the position of complete independence and luxury.

Give thanks for your work and if you are a teacher of art be doubly grateful that your work is one not bounded by narrow limitations, that your personal work and the results of your class are restricted in growth and usefulness only according to your own endeavors. You can make your work a most vital subject in your class and school and community. If there is not the right appreciation of art as a subject where you are, it's because you have not found the key to make it so. You know well that your subject *is important*, that it *is needed* in American life and industry. It is one of the most important factors in American education today. *You know it, you must preach it, and act it.* You must be a true representative of your subject, a proud and happy and grateful exponent of all that you preach. Lead your class, your neighbors, and your community in American Art—its needs—its hopes—and help thereby, in the realization of the hopes. It's a great thing to be working at that which you are happy in doing. *Give thanks for your work and for your friends.* Friends be they few or many are added to your life to make your journey one of usefulness. The selfish one imagines his greatest friend to be himself but more often becomes his own enemy. He who has a friend that encourages, sympathizes and cheers his every day work is fortunate. Better a few such whole-hearted friends than an army of lukewarm ones. Every art reacher should have friends in heart, in art, and in work. Do not be marooned on the Island of Egotism with your work. Find a comrade interested in similiar lines. Work together, compare notes, help each other to grow. Such friends are God's gifts. *Be thankful for your friends and your enemies.* "He makes no friend who never made a foe." The Good Master asks that we love our enemies because he wants us to have them. We need them. They are necessary in life. And the best revenge on your enemies is to center your thoughts on your work so intently that you will pass so far above your enemies that the world will recognize that you are superior. Your enemies will soon recognize where you are and you will be inflicting revenge enough. May you always give thanks for your enemies.



THE BLACKBERRY IS A SPLENDID HARVEST MOTIF FOR DESIGN. WITH GREEN BERRIES AND RED BERRIES AND BLACKBERRIES AND BUDS AND BLOSSOMS WHAT A WEALTH OF MATERIAL TO WORK FROM IN LINE, TONE, OR COLOR. THIS DRAWING IS IN LINE AND TONE, THE TONE HAVING BEEN MADE BY THE USE OF SPATTER WORK

School Arts Magazine, November 1919



BLACKBERRY DESIGNS. THE REPEATED SMALL BERRY PARTS AND THE BLOSSOMS WITH STAMENS SUPPLY THE SMALLER ELEMENTS OF THE MOTIFS WHILE THE LARGER SERRATED LEAVES FORM THE LARGER PARTS. TONE HAS BEEN ADDED WITH SPATTER TO CREATE PATTERN IN LIGHT AND DARK

① First take an ordinary Walnut and

② split it so as not to break the shell.

③ Fill the empty shell with hot Paraffine Wax

④ When the wax is still soft insert the paper sail and a piece of waxed string for a searchlight.

⑤ This flap may be pasted or tied to handles of dish pan.

Paper Sail
Toothpick
Mast

Waxed string about one inch long - put in like a candle wick.

A landing for the pilgrims can be made of cardboard or heavy paper that has been paraffined. A thin piece of wood is better still.

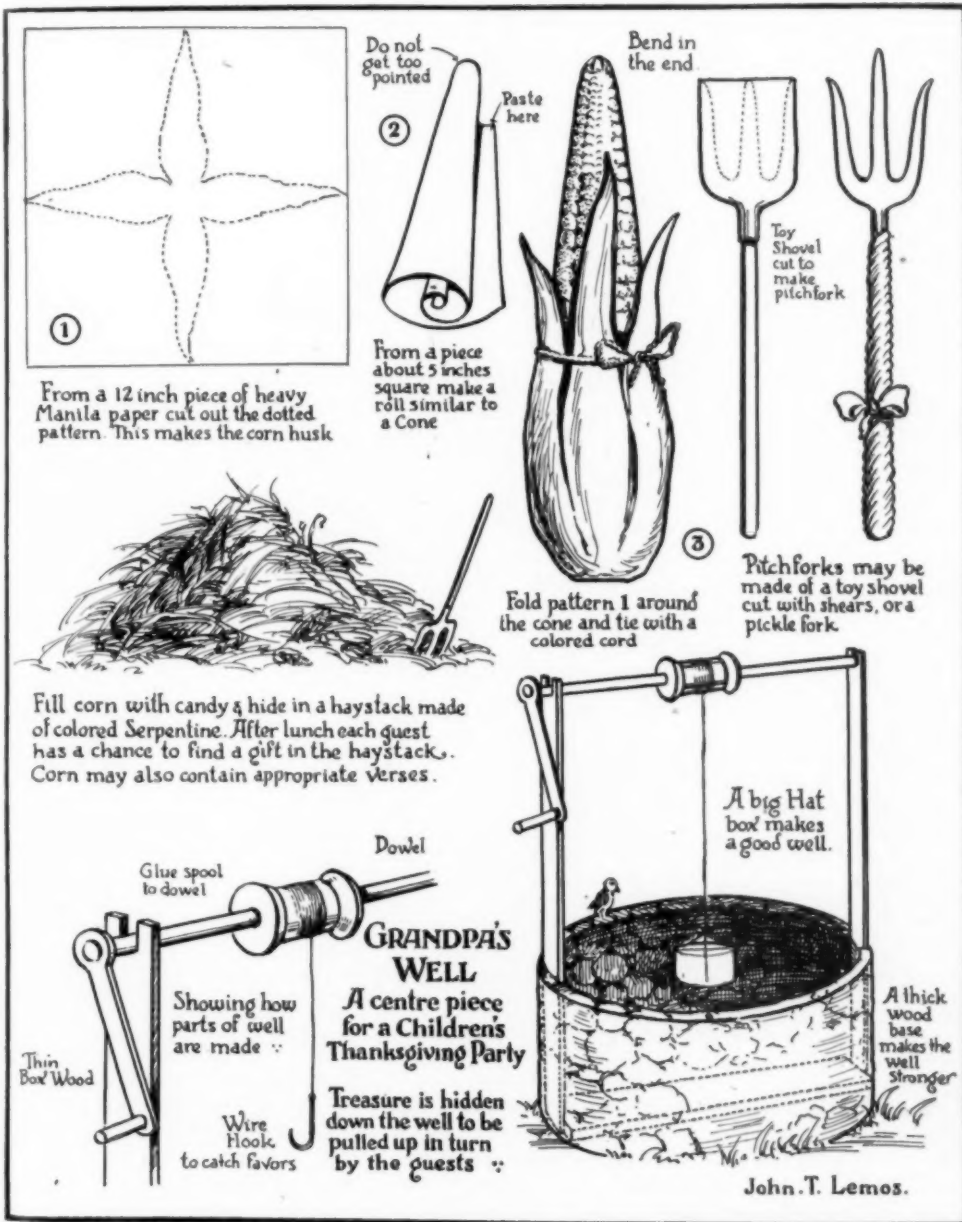
1 All boats start from England to America
2 Two contestants start at the same time to see who can cross the ocean first
3 If the light goes out, the owner loses 2 points
4 If the boat capsizes he loses 3 points and starts across again
5 If boats bump together both lose 1 point
6 Each successful voyage counts 10 points
7 The game is won by the person first making 50 points
8 Any number can play-taking turns.

RULES FOR THE GAME

WHAT KIND OF A MARINER ARE YOU ?
Build a Walnut Boat, light its searchlight and see if you can blow it across the Atlantic

John. T. Lemos

A MAYFLOWER GAME THAT IS EASY TO MAKE AND INTERESTING TO PLAY. MANY PLEASANT HOURS WILL BE SPENT BY THE LITTLE CRAFTSMEN WHO ARE WILLING TO CONSTRUCT ONE



UNIQUE CENTERPIECES FOR THE THANKSGIVING DINNER: EITHER ONE OF THOSE SHOWN ABOVE WOULD BE INEXPENSIVE AND COULD BE MADE BY CHILDREN IN THE GRADES



NO. XIII. FINE LINE PHOTOGRAPHING FROM STIPPLE DRAWING.

FINE LINE ENGRAVING (*Relief*)

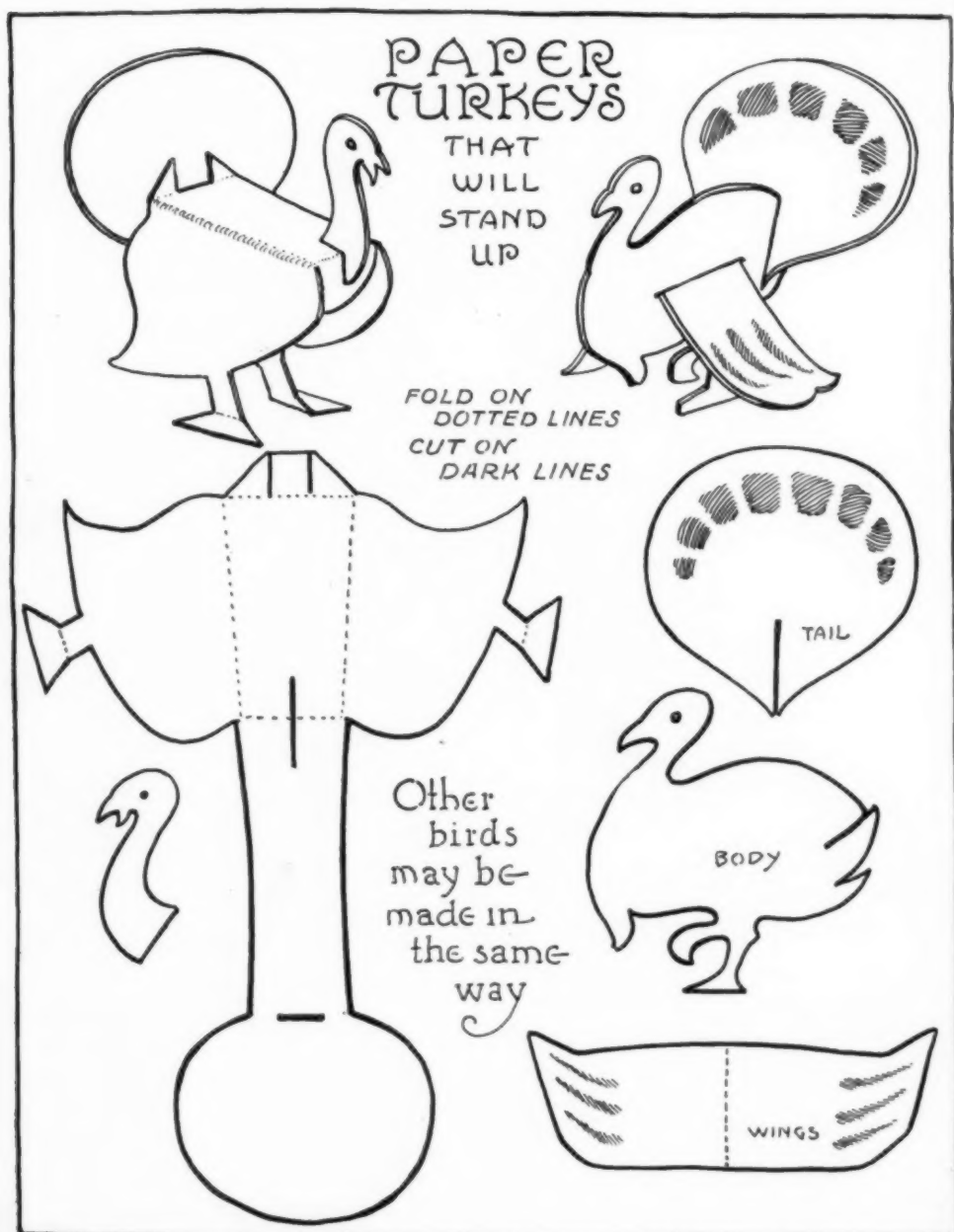
STIPPLE WORK. The simplest method of producing tone values in relation to pen lines is that of stippling. Stippling is done with the point of the pen and values are increased by increasing the number or the size of the dots. Three distinct ways may be used to secure deeper stipple values as follows: first, by repeating more stipple dots over the same surface; second, by putting the stipple dots closer together where deeper tones are needed; and third, by making the stipple dots larger where the deeper shades are needed. Engravings made from stipple drawings have the advantage of printing well on both smooth and rough papers.



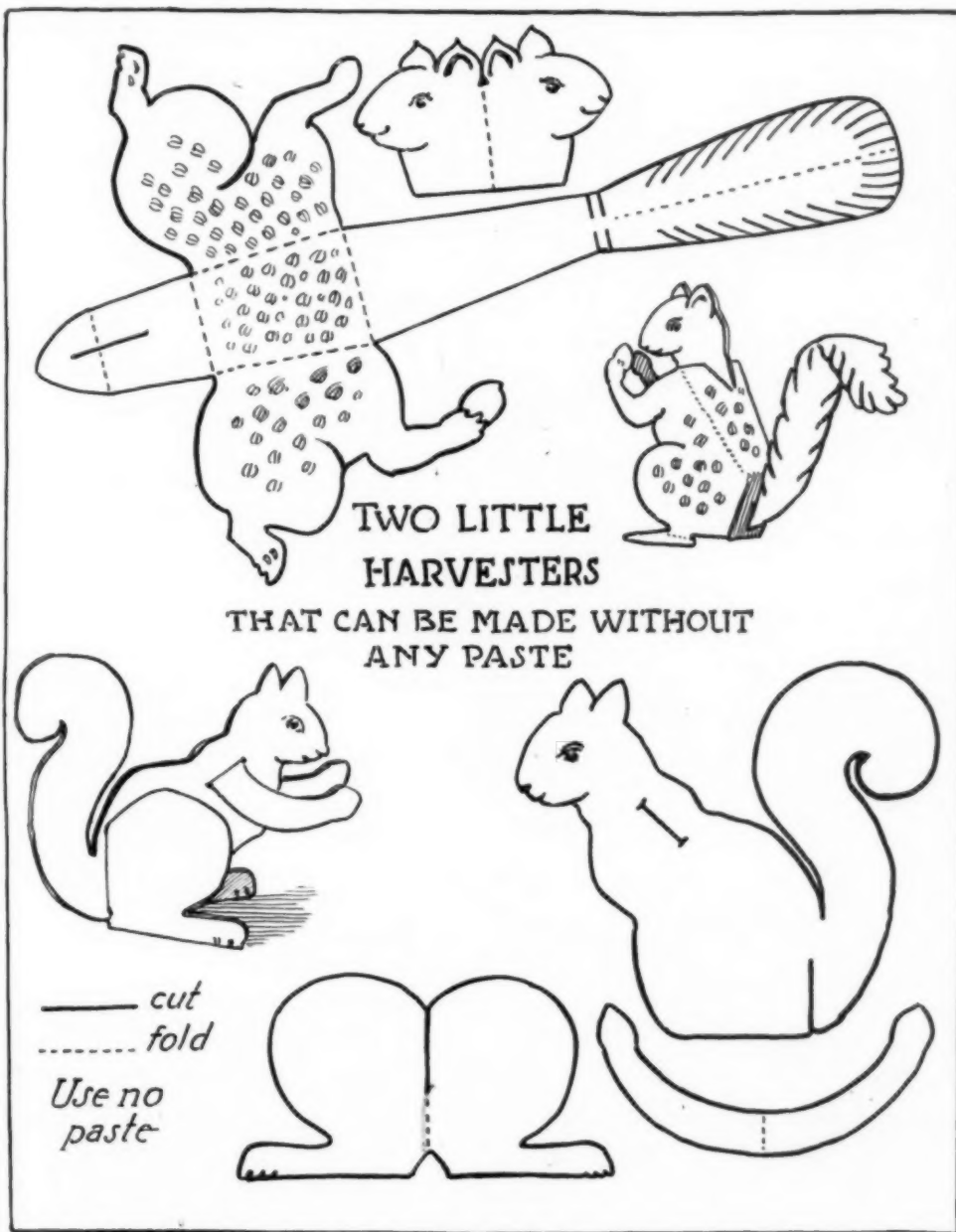
NO. XIV. FINE LINE PHOTOENGRAVING FROM A SPATTER DRAWING.

FINE LINE ENGRAVING (*Relief*)

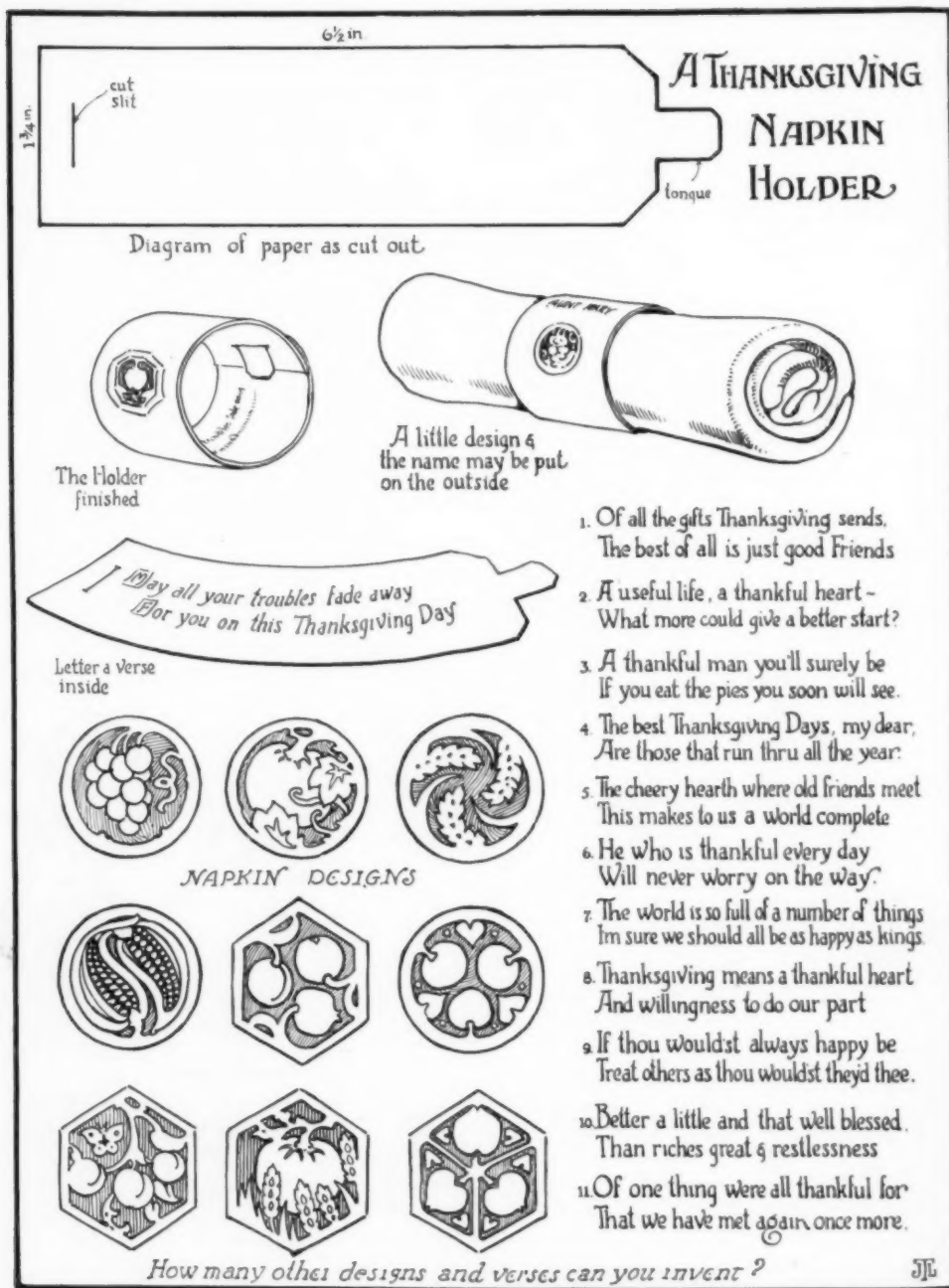
SPATTER WORK. Is a method less set in texture than stipple work and is produced by many varying sized dots. These dots are secured by spattering the ink from a brush on to the paper. The method briefly described is as follows: The parts of the drawing on which no spatter is desired are covered with paper masks or a solution of gum arabic is brushed on. Ink on a bristol brush is then spattered over the unprotected surface for the lightest value. The paper masks or gum arabic solution is repeated and more ink spattered for each increasing value until all tones are completed. The ink used should be waterproof permitting the entire drawing to be rinsed under water. This causes the gum arabic to be dissolved carrying away the ink on it, leaving the spatter work remaining on the paper. Spatter work drawings should be reduced but slightly when engraved.



FOLDED PAPER TURKEYS. TRACE THESE OUTLINES AND LET THE LITTLE FOLKS MAKE TURKEYS THAT WILL STAND UP. CRAYONS OR WATERCOLORS MAY BE USED TO COLOR THE PAPER TURKEYS



THE HARVEST SQUIRREL IS THE KEEN COMPETITOR OF THE CHILDREN WHO GO A NUTTING IN THE WOODS. HE IS THE EMBLEM OF INDUSTRY AND THRIFT, AND A THANKFUL LITTLE HARVESTER HE MUST BE



THANKSGIVING NAPKIN HOLDER COMBINING THE TALENTS OF THE ARTIST, THE CRAFTSMAN, AND THE POET. A HAPPY IDEA FOR THE THANKSGIVING FEAST

THE ALPHABETICON DOUBLE REFERENCE INDEX

USED AND RECOMMENDED BY THE SCHOOL ARTS MAGAZINE

¶Mount selected material on cards of appropriate color, 10 x 14, large size, to be filed long edges horizontal, and 7 x 10, small size, to be filed short edges horizontal.

¶Decide under which of the fifty general topics each card would be most likely to be in demand. Write that topic in the upper left corner of the card, and place after it the index number of that topic. For example (see page opposite), HOLIDAY PROJECT 44.

¶In the upper right corner write the specific subject. For example, NAPKIN HOLDER.

¶In the center of the top add the index numbers indicating other topics under which the card might be in demand. For example, 38, 41, for it is a good example of *Decorative Arrangement*, and is related to *Symbolism*.

¶At the bottom of the card or on the back write such other useful information as may be needed.

¶File the cards alphabetically by general topics (left hand corner), and under each topic alphabetically by specific subjects (right hand corner), and keep them always in this order.

¶To find *every* card in the Alphabeticon that might be used to illustrate any one topic, for example, Color Study, select every card having the *index number* of that topic at its head.

1 School Topics	Advertising.....43
2 Illustration	Animal Life.....14
3 Transportation	Architecture.....34
4 Object Drawing	Basketry.....26
5 Photography	Bird Life.....13
6 Landscape	Block Printing.....25
7 Picture Study	Bookplates.....48
8 History of Art	Bookbinding.....50
9 Natural Forces	Borders.....35
10 Plant Life	Calendars.....45
11 Fish Life	Clay Work.....17
12 Insect Life	Color Study.....40
13 Bird Life	Costume.....21
14 Animal Life	Cover Design.....46
15 Human Figure	Decorative Arrangement 38
16 Sand Tables	Embroidery.....22
17 Clay Work	Fish Life.....11
18 Paper Work	Geometric Drawing.....28
19 Weaving	History of Art.....8
20 Sewing	Holiday Projects.....44
21 Costume	Human Figure.....15
22 Embroidery	Illustration.....2
23 Lace Work	Insect Life.....12
24 Stencil Work	Interior Decoration.....33
25 Block Printing	Lace Work.....23
26 Basketry	Landscape.....6
27 Leather Work	Leather Work.....27
28 Geometric Drawing	Lettering.....42
29 Working Drawing	Machinery.....32
30 Woodwork	Metal Work.....31
31 Metal Work	Natural Forces.....9
32 Machinery	Object Drawing.....4
33 Interior Decoration	Paper Work.....18
34 Architecture	Photography.....5
35 Borders	Picture Study.....7
36 Surface Designs	Plant Life.....10
37 Rosettes, Florettes	Poster Design.....47
38 Decorative Arrangement	Principles of Beauty.....39
39 Principles of Beauty	Printing.....49
40 Color Study	Rosettes and Florettes...37
41 Symbolism	Sand Table Work.....16
42 Lettering	School Topics.....1
43 Advertising	Sewing.....20
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46 Cover Design	Symbolism.....41
47 Poster Design	Transportation.....3
48 Bookplates	Weaving.....19
49 Printing	Woodwork.....30
50 Bookbinding	Working Drawing.....29

6½ in.

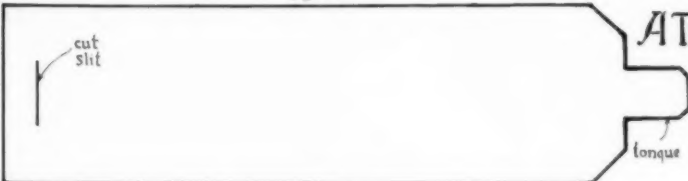
cut slit

1¼ in.


longue

A THANKSGIVING NAPKIN HOLDER

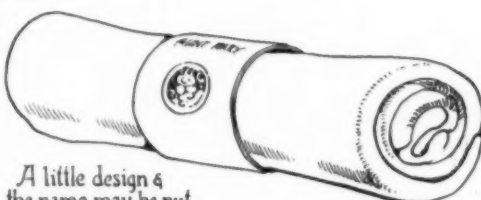
Diagram of paper as cut out.



The Holder finished




A little design & the name may be put on the outside



May all your troubles fade away
For you on this Thanksgiving Day

Letter a Verse inside

NAPKIN DESIGNS



1. Of all the gifts Thanksgiving sends,
The best of all is just good Friends
2. A useful life, a thankful heart -
What more could give a better start?
3. A thankful man you'll surely be
If you eat the pies you soon will see.
4. The best Thanksgiving Days, my dear,
Are those that run thru all the year:
5. The cheery hearth where old friends meet
This makes to us a world complete
6. He who is thankful every day
Will never worry on the way.
7. The world is so full of a number of things
I'm sure we should all be as happy as kings
8. Thanksgiving means a thankful heart
And willingness to do our part
9. If thou wouldst always happy be
Treat others as thou wouldst theyd thee.
10. Better a little and that well blessed.
Than riches great & restlessness
11. Of one thing were all thankful for
That we have met again once more.

How many other designs and verses can you invent ?

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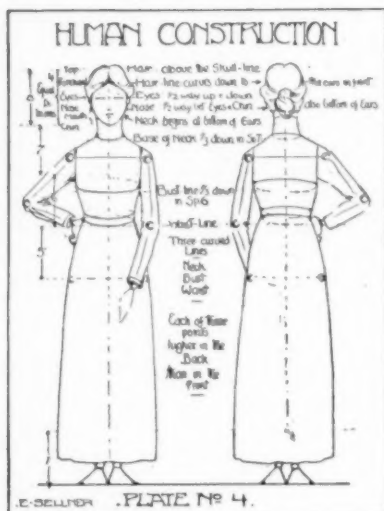
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HUMAN PROPORTION PACKET



A New Packet

By Eudora Sellner

These eight plates put into concrete form the basic facts about the construction and proportions of the Human Figure. Teachers and students of Costume Design will find them invaluable.

They are reprinted from the SCHOOL ARTS MAGAZINE in the usual Alphabeticon style.

Printed on cards, size 7 x 10 inches

Price per set of eight : : : 25 cents

Costume Design

Two Excellent Packets

By EUDORA SELLNER

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Set one, 8 plates from the Egyptians to the 13th Century.

Set two, 8 plates from the 14th Century
to the latter half of the 16th Century.

Printed on cards, size 7 x 10 inches

Price per set of eight - - - - - 25 cents



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